



THE MORNING TOILET OF A YOUNG WOMAN

BY JAN STEEN

FROM THE KANN COLLECTION

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Mr. John G. Johnson's Collection of Pictures in Philadelphia Part I. By J. Kirby Grant

OF all the private collections of pictures by old and modern masters formed in the United States, that of Mr. John G. Johnson, in Philadelphia, is the most remarkable, not only for its extraordinary richness and range, but for the admirable connoisseurship proclaimed by the selection, which is obviously made by a man of catholic taste. The gift of intelligent appreciation is not granted to everybody. Too often enthusiasm for any particular school leads to contempt for, or at least neglect of, all manifestations of an art that happens to be based on a different conception of æsthetic values. To find the same appreciative interest taken in the Italian and Flemish primitives, as in Rembrandt and Vermeer and the English eighteenth century school, is rare enough; but rarer still is the extension of this broad-minded appreciation to the masters of modern times, from the arch-academician Ingres to the impressionist Whistler—and this is the case of Mr. Johnson.

Of some nine hundred pictures in his collection, about one hundred and fifty are works by modern European and American painters, not counting some eighty

or ninety examples of the Barbizon school. About one hundred and seventy paintings represent the various Italian schools to the end of the cinquecento, whilst thirty canvases stand to the credit of the few great Venetians of the period of decline—Canaletto, Guardi, Marieschi, Tiepolo, and their contemporaries. Then there are close on sixty early Flemish works, and about two hundred and fifty paintings by the Dutch masters of the late sixteenth and early seventeenth centuries; about thirty-five German primitives, twenty Spanish, and about thirty

early French works, and finally some fifty or sixty examples of the early English school. In view of the enormous extent of this collection, an attempt to do full justice to its treasures within the limited scope of a magazine article would necessarily result in the mere cataloguing of his art possessions. It will therefore be better to select and illustrate just some of the more notable features of this remarkable collection, which contains many a piece of considerable historical importance.

Such are, if we begin with the Venetian and North Italian



PORTRAIT OF A MAN

BY MARCO BASAITI

masters, the two panels of *St. Francis* and *St. James* by that rare early Venetian master, Bartolommeo Vivarini, of whose art only a few isolated examples are to be seen outside Italy. The National Gallery, the Louvre in Paris, and the galleries of Berlin and Vienna each own one authentic painting by this master; and even in Venice the works that can be

be no doubt that the picture is of the time and school that produced the great Mantegna. A certain doubt again is surely permissible in the case of another *Madonna and Child*, which bears on a cartel the inscription JOANNES BELLINVS—a suggestion of authorship which is flatly contradicted by the very thin, sprawling, and almost grotesquely bent fingers



ST. FRANCIS

BY BARTOLOMMEO VIVARINI



ST. JAMES

traced to his hand are by no means abundant. The two saints in Mr. Johnson's collection are presumably parts of a dismembered polyptych, and belonged some years ago to Count Bernetti at Fermo. The Paduan influence upon Bartolommeo is clearly seen in the Squarcionesque form of the hands and feet, and in the classic fall of St. James's drapery.

To Squarcione himself is ascribed a *Madonna and Child*; but in view of the scanty material for comparison—a "Madonna" in Berlin, and a polyptych, executed by assistants, in Padua—the attribution must remain merely conjectural, although there can

of the Virgin's right hand. No other work of Gian Bellini's offers an analogy, and the value of the cartel with his name has been discounted by its frequent occurrence on paintings proved to be by other hands. Mr. Johnson himself owns such another—a remarkably fine bust portrait of a bearded man, with a landscape background, which is unmistakably the work of Marco Basaiti, though the cartel in his right hand states again in clear Roman letters JOHANNES BELLINVS 1488. The case is by no means isolated, since Mrs. R. Benson owns two paintings by Basaiti with similar supposed signatures by the greater master. The portrait in Philadelphia

Mr. John G. Johnson's Collection

is, moreover, not even painted under Bellini's influence, for certain features, such as the eyelids, are distinctly due to the example of Basaiti's first master, Alvise Vivarini. The date, 1488, would alone make it impossible to accept the signature with the hypothesis that the picture was painted by Basaiti in Bellini's *bottega*, since Basaiti, then eighteen

given to Alvise, but the Philadelphia portrait shows none of the Alvisesque mannerisms and is clearly the work of Antonello da Messina.

Another master, who in his early days probably received his training from the Vivarini, and subsequently was attracted by the fame of Squarcione's school in Padua, is Carlo Crivelli. It is the latter



THE DEAD SAVIOUR SUPPORTED BY ANGELS

BY CARLO CRIVELLI

years of age, certainly did not work under Bellini—if ever he did—until after the death of Alvise in 1503. The picture was at one time in Lord Dudley's collection. Alvise's great rival in portraiture, Antonello da Messina, who is credited with the introduction of the Van Eyck method of oil painting in Italy, is represented among Mr. Johnson's treasures by a magnificent panel portrait of a youth, which once belonged to the Queen of Naples. Since Mr. Berenson has applied himself to the investigation of this particular school, there has been a considerable amount of re-labelling of the portraits given to one or the other of the two masters. Quite a number of portraits formerly attributed to Antonello are now

influence that is particularly in evidence in the magnificent panel of Christ supported by two angels in Mr. Johnson's collection—a picture which in its compositional lines, as well as in its exaggerated emotional intensity, is closely akin to the *Pietà* in the Panciatichi-Ximenes collection in Florence. There is another *Dead Christ supported by Angels*, by Crivelli, at the National Gallery; but in this picture the faces are not contorted by the paroxysm of grief as they are in the two paintings referred to and in the *Pietà* of Mr. R. Crawshay's collection.

Of Andrea Solario, whose art connects Venice with Lombardy, Mr. Johnson owns no fewer than three important examples. It is only within comparatively

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recent years that his real personality has been detached from the hopeless confusion which has arisen from the similarity of his name with that of Lionardo's pupil, Andrea Salaino, or Salario, on the one hand, and of Antonio Solario, who was probably a distant kinsman of Andrea's, on the other hand. Andrea Solario was born at Milan, and his early works show the influence of Bramantino and

by Andrea. Indeed, a superficial examination might almost lead one to ascribe the Philadelphia picture to Antonio. It has, however, so many of Andrea's typical mannerisms, such as the peculiar formation of the foliage on the trees in the two glimpses of landscape at the sides of the Virgin's throne, the shape of the hands, and so forth, that all doubts must be removed. The picture formerly belonged



MADONNA AND CHILD AND DONOR AND HIS FAMILY

BY ANDREA SOLARIO

other early Milanese masters. Then follows his visit, in the company of his brother Christoforo, the sculptor-architect, to Venice, where Giovanni Bellini and Antonello da Messina contributed to the development of Andrea's style; whilst on his return to Milan he certainly fell under the spell of Lionardo's genius. Certain it is that it was not he, but his namesake Antonio, who painted the frescoes at S. Severino, in Naples, and became known as Lo Zingaro. If Mr. Johnson's *Madonna and Child, with Donors*, by Andrea, be compared with the similar subject by Antonio, it is easy to understand how the confusion between the two came to arise, for Antonio must, at one period of his career, have been strongly influenced

to M. Cardon, of Brussels. Another magnificent example by the master is the *Ecce Homo*, which bears the signature *Andreas de Solario f.* It is a subject to which Andrea was particularly devoted. A replica of it is in the collection of the German Minister to the United States, whilst different versions of the same theme are in the Lochis collection at Bergamo, the Poldi-Pezzoli Museum, and the Crespi collection at Milan, and in the collection of M. Cheramy in Paris.

The mention of Solario and Salaino takes us within the enchanted circle of Lionardo da Vinci, who is represented—at second hand—in an admirable copy of his *Leda*, painted by his pupil, Cesare da Sesto.



LEDA BY CESARE DA SESTO, AFTER LIONARDO DA VINCI

The Connoisseur

There can be no doubt whatever that Lionardo actually painted a *Leda*, for not only have several of his sketches and studies for this picture come down to us (Chatsworth, Windsor Castle, etc.), but several other copies by his pupils are known (though none of them can compare with Mr. Johnson's), and frequent mention of this *Leda* occurs in the early writers.

collection includes a characteristic *Madonna and Child*, by Vincenzo Foppa, who may be called the founder of the quattrocento Milanese school, and whose influence extended over the whole North of Italy, from Piedmont to Brescia, until Lionardo's arrival at Milan led Lombard painting into new channels. Mr. Johnson's picture formerly belonged



ECCE HOMO

BY ANDREA SOLARIO

It is first mentioned by the *Anonimo Fiorentino*, without further comment, and is fully described by Lomazzo, who classes it with the *Mona Lisa* as among Lionardo's rare completed works which were at Fontainebleau in 1591. Over thirty years later it is mentioned by Cassiano del Pozzo as being still at Fontainebleau, though in a damaged condition. The description of *Leda standing, at her feet four infants emerged from two shells*, tallies with Cesare da Sesto's painting. The last mention of the original *Leda* is in an inventory of Fontainebleau in 1694, after which date all records cease.

Of the pre-Lionardesque school of Milan, the

to Sir Martin Conway, by whom it was exhibited at the Burlington Fine Arts Club.

Among the Venetian pictures in Mr. Johnson's collection is an important and unquestionably authentic Carpaccio, which, though it was once in the possession of Ruskin, has in some unaccountable way escaped the notice of Gustav Ludwig and Pompeo Molmenti, to whose collaboration, extending over many years, we owe an exhaustive monograph on this fascinating painter of pageants and chronicler of contemporary Venetian life. Not only is this strange though thoroughly characteristic composition the only Carpaccio that has ever crossed the Atlantic,



PORTRAIT OF A YOUNG MAN

BY ANTONELLO DA MESSINA

IN THE COLLECTION OF MR. JOHN G. JOHNSON, PHILDELPHIA



Mr. John G. Johnson's Collection

but its subject makes it unique, or almost unique, in the whole list of the master's works. Carpaccio, in spite of his strict adherence to the visible facts of the life of his days, was curiously untouched by the spirit of paganism which at that time had begun to spread from the world of letters to the realm of art; and he devoted himself almost exclusively to the pictorial representation of Christian legends and of the customary devotional altar-piece. Among all his extant pictures there are but two exceptions, besides the *Halcyon Days* in Mr. Johnson's collection. One of these exceptions is the strangely fascinating picture of two courtesans on the balcony of a Venetian palace, now in the Museo Civico in Venice; the other, in the possession of Mme. André in Paris, is an elaborate composition of a number of quattrocento Amazons riding up to what appears to be a judge and scribe—a subject for which no satisfactory explanation has so far been given. Whatever the scene represented may be, it is extremely unlikely that it depicts a mythological incident, so that the *Halcyon Days* stands absolutely alone in this respect. Halcyone, or

Alcyone, was the daughter of Æolus, and the devoted wife of Ceyx. Her husband having perished at sea, she was so overcome by her grief that she threw herself into the waves, an act of conjugal devotion which moved the gods to transform both husband and wife into kingfishers. "The sea," as ancient writers tell us, "is always calm, and the weather delightful, during the period in which these birds build their nests and hatch their young; hence the origin of the expression 'halcyon days,' signifying those of peace and happiness." In Carpaccio's picture the body of Ceyx is seen floating on the waters, whilst Halcyone, rushing towards it, is already undergoing the miraculous transformation, her hands changing into wings. An almost exact repetition of the impulsive forward movement of the chief figure is to be found in a drawing by the master at Chatsworth, whilst the treatment of the landscape background, the tree on the left, the disposition of the figures, and the introduction of various animals and of a turbaned Oriental, are thoroughly characteristic of Carpaccio.

(To be continued.)



HALCYON DAYS

BY VITTORE CARPACCIO



The Silver Plate of Jesus College, Oxford By E. Alfred Jones

IN the enthusiastic loyalty of the then Principal of Jesus College, Dr. Francis Mansell, King Charles I. found a ready response, both in plate and in actual money, to his letter addressed to all the colleges at Oxford asking for the "loan" of their plate during the stirring times of the Civil War. From this interesting letter, a copy of which is given below, it will be seen that the values then placed on "white" silver and gilt-silver were 5s. and 5s. 6d. per ounce respectively—

"Charles R. Trusty and wel beloved we greet you well. We are soe well satisfied with your

readyness and Affection to Our Service that We cannot doubt but you will take all occasions to expresse the same. And as We are ready to sell or engage any of Our Land so Wee have melted down Our Plate for the payment of Our Army raysed for Our defense and the preservacon of the Kingdom. And having received severall quantities of Plate from diverse of our loving Subjts, We have removed our Mint hither to Our Citty of Oxford for the coyning thereof.

"And We do hereby desire that you will lend unto Us all such Plate of what kinde soever w^{ch} belongs



NO. I.—CHAPEL PLATE AT JESUS COLLEGE

Silver Plate of Jesus College

to your Colledge promising to see the same justly repayed unto you after the rate of 5*s.* the ounce for white and 5*s.* 6*d.* for guilt Plate as soon as God shall enable us, for assure yourselves We shall never lett Persons of whom we have soe great a Care to suffer for their Affection to Us but shall take speciall Order for the repaym^t of what you have already lent to Us according to Our promise, and allsoe of this you now lend in Plate, well knowing it to be the Goods of your Colledge that you ought not to alien, though noe man will doubt but in such a case you may lawfully assist your King in such visible necessity. And Wee have entrusted our trusty and wel-beloved S^r William Parkhurst K^{nt} and Thomas Bushell Esq. Officers of our Mint or either of them to receive the said Plate from you, who upon weighing thereof shall give you a Receipt under their or one of their hands for the same. And we assure Ourselfe of your very great willingnesse to gratify Us herein since besides the more publike consideracons you cannot but knowe how much yourselves are concerned in Our sufferings.

"And We shall ever remember this particular service to your Advantage.

"Given at Our Court at Oxford this 6th day of January 1642" [1643].

It would seem that the college sacrificed the whole of its plate—its weight, according to Bishop Tanner, amounting to 86 lbs. 11 ozs. 5 dwts. No record, however, exists of the form of the objects sent to the Mint, which had been removed from Shrewsbury to Oxford; but it may be safely assumed from the fact of the foundation of the college dating from Elizabeth's reign, in the year 1571, that no pre-Elizabethan plate was included. Queen's is the only college which has retained a list of the individual articles given up to the King. Little imagination is needed to picture the prodigious wealth in gold and silver objects of great artistic value, as well as of historic interest, in the possession of the older colleges then sacrificed and coined at the Mint.

In the more settled days of the Restoration, numerous costly silver gifts in the form of tankards, bowls, "pottes," etc., were made to the college by the Gentlemen-Commoners—a new order of members introduced at Oxford early in the seventeenth century—who were expected, almost as a condition of admission, to purchase pieces of plate engraved with their arms and names for their own use during their residence, and at their departure to become the property of their college.

At some colleges the actual amount to be expended in silver was fixed—at Lincoln it was to be at least

£4, "and as much more as they liked"; at Merton, £8; at Corpus Christi, £10.

From the number of specimens of pre-Reformation and pre-Restoration ecclesiastical plate still remaining in the chapels of the colleges at Oxford it would appear that King Charles had sufficient reverence for these sacred vessels to allow their retention.

The old chapel plate at Jesus College (No. i.) includes a fine silver-gilt chalice with its paten cover, bearing the London mark for 1661—the oldest piece of plate in the possession of the college. The bowl of the chalice is engraved with a band of interlaced strapwork and arabesques, and its base, as well as the paten cover, is engraved with a circle of palm leaves. The general form of these two vessels and their style of ornamentation are so typically Elizabethan that it is assumed that an earlier chalice was probably damaged beyond renovation, the silversmith of 1661 following the lines of the older vessel as closely as possible. The maker's mark is R.A., with a rose and two pellets below in a heart-shape shield—the same marks appearing on some silver flagons and chalices of the previous year, still in use at Westminster Abbey.

The fine silver-gilt flagon, of the date 1670, with globular body and flattened domed cover, the thumb-piece formed of a winged cherub's head, also conforms to an Elizabethan type, first seen towards the end of the 16th century. The maker's mark is W.D. above a rose between two pellets in square shape shield. Its height is 12 in., and weight 59½ ozs. The large and massive silver-gilt alms dish, 18¾ in. in diam., with London date-letter for 1667, is a fine example of these dishes. The same silversmith, whose initials I.G. are stamped thereon, made an alms dish now in Gloucester Cathedral. In use in the college chapel is a pair of tall silver pricket candlesticks, 25 inches high, on tripod bases, with cherubs projecting from the three corners, the baluster stems being decorated with acanthus and water leaves in slight relief, and flutings, the work of English silversmiths of the Queen Anne period, but copied from Italian candlesticks of the 17th century. Also a plain silver paten on truncated stem, 1727; a silver-gilt "soup plate," with gadroon edge, 1770, formerly in use as a paten; and a Victorian silver-gilt chalice of mediæval type.

Of the domestic plate, there are three rare and important examples in the remarkably large bowls and covers of porringer form. One has a surbase of alternate flat acanthus and water leaves, with matted surfaces, the same decoration, inverted, appearing along the upper part. On the low-domed cover is an open acanthus-leaf knob rising from a radiating "star"



NO. II.—SILVER-GILT TANKARDS, 1701 AND 1713

of acanthus leaves. This important bowl, weighing nearly 112 ozs., was given, as the inscription denotes, by Sir Thomas Mansell, Bart., of Margam,

Glamorganshire, and is engraved with his arms. It bears the London date-letter for 1684, and the maker's mark R C. with three pellets above and below, within



NO. III.—TANKARD, CUP EMBOSSED WITH BACCHANALIAN SCENES, FOX-HEAD CUP, CAN, AND CANDLESTICKS

Silver Plate of Jesus College

a dotted and lined circle. Its height, including the cover and knob, is $12\frac{1}{2}$ in.; diam. of the mouth, $10\frac{1}{2}$ in. This bowl is probably the largest of this form in existence, surpassing in size the remarkably fine bowl of 1682 at Winchester College. The second bowl, given by Charles Matthews, a member of the same ancient Welsh family from which the present Viscount Llandaff descends, is identical in form and decoration, and was made in the following year by the same London silversmith, but is only $7\frac{3}{4}$ in. high, and $6\frac{3}{4}$ in. in diam. The scroll handles are more highly decorated and have female terms.

The third bowl and cover, which was presented by Lewis Pryse, of Gogerthan, Cardiganshire, differs from the previous bowls in that the acanthus and water-leaf decoration is slightly repoussé, and the cover, with its knob consisting of a fruit enclosed in acanthus leaves, considerably domed. Its maker was Humphrey Payne, of London, where it was marked in the eighth year of the reign of Queen Anne. It is 10 inches high, and the diameter of the bowl is $6\frac{1}{2}$ inches.

The college possesses two very fine silver-gilt gallon tankards (No. ii.), with flat, slightly domed covers, and interlaced bar and scroll openwork thumb-pieces, the handles having notched "rat-tails," and terminating in plain shields. Both these have been erroneously described in Cripps's *Old English Plate* as of 1685. Only one, however, bears the London date-letter for that year, and the maker's mark, I C., with star below, in a cinquefoil shield, the other tankard having been made 25 years later. The donor of the earlier one was Sir Edward Sebright, Bart., of Besford, Worcestershire, while his younger brother and successor in the title, Sir Thomas Sanders Sebright, gave the later tankard. Their respective weights are 80 ozs. 12 dwts. and 81 ozs. 4 dwts. There are also two other plain silver gallon tankards, with cylindrical bodies, slightly tapering downwards, a moulding surrounding the lower part; scroll handles terminating in a shield, on which is a lion mask; lion couchant thumb-pieces; and flat, slightly domed covers. London date-letters for 1701 and 1713.

Jesus College is rich in tankards and mugs of all sorts, many of them given by members. It owns no fewer than fifteen quart tankards with covers, similar to that in the group (No. iii.), by different London makers, and of various dates from late in the reign of William III. until the middle of the George III. period; four plain quart tankards without covers, of 1707, 1726, 1735; nine plain cylindrical pint mugs, with straight sloping sides, and six others of the familiar "bellied" shape, of varying dates

from 1725 to 1773; and twenty-seven half-pint mugs from 1714 to 1787. Among other drinking vessels in the college are two large loving cups of vase-like form, with domed covers—a type of cup introduced from France at the end of the 17th century. The earliest of the two, dated 1749, is chased with flowers, scrolls, fruit, etc., in relief, while the other, which appears in the centre of the illustration (No. iii.), is chased and embossed with Bacchanalian scenes—a bull and a goat standing on the base, and the infant Bacchus sitting on the cover, the latter made by Wakelin and Garrard in 1763.

A somewhat unusual cup is that in the form of a fox's head, of silver-gilt, with the London date-letter for 1774. Another similar example is at Trinity College. In making these cups the silversmith may have been influenced by the Greek type of drinking vessel, known as a Rhyton, which frequently took the form of an animal's head.

The punch-drinking days of the reign of George II. are reflected in the enormous silver-gilt bowl (No. iv.), with its handsome ladle, which enjoys the distinction of being the largest in England. This plain style of bowl succeeded the well-known monteiths, so popular from about 1689 to 1718. Presented to the college by Sir Watkin Williams Wynn in 1732, this magnificent piece of plate was made by John White, of London, in 1726, and weighs nearly 279 ozs.; its height is $12\frac{1}{4}$ in., and diameter $19\frac{1}{2}$ in. Some idea of its circumference may be gathered from the tradition in the college that whoever can fairly span the bowl at its widest part with his arms acquires the right of having it filled with punch, and then, if he can perform the second feat of draining the bowl, he may walk away with it and claim it as his own—presumably if he can walk at all. The donor's arms and those of the college are engraved on the bowl. In a college, which, from its foundation and throughout its history to the present time, has enjoyed an uninterrupted connection with Wales, this fine bowl doubtless occupied a prominent position in the days when the feast of St. David was celebrated within the walls of Jesus College. This punch-bowl was the subject of an interesting poem in Welsh by a scholar of Jesus College, and a poet of some note, William Wynn, who describes it as large enough to make the devil himself drunk.

There is also another plain silver punch-bowl, dating from about 1720, of similar type, but about half the holding capacity, with the maker's marks of John Edwards, but no date-letter.

Among other pieces of plate which may be singled out for mention are a large square salver, with shaped corners and moulded edge, standing on four feet,

12 $\frac{1}{4}$ in. square, given by Sir John Aubrey—London date-letter for 1728, and Thomas Farrar's mark; a pair of plain and massive sauce boats, made in 1749, oval in form, with double handles and spouts; two oval soup tureens, of 1763 and 1777, the latter given by Viscount Bulkeley; four pairs of tall candlesticks, with baluster stems, 1741, 1766, 1784; three cruet frames, with silver casters and glass bottles, 1762, 1770, and 1772; a set of three Queen Anne vase-shaped casters, one large, and two smaller, made in 1708; an oval cake basket, of pierced work, the border decorated with chased satyrs' masks, flowers, scrolls, shells, etc., the body inside similarly decorated, date 1740; a plain cylindrical coffee-pot, tapering from the lid to the low moulded foot, the spout with shell-like decoration, date 1744; and a number of smaller articles of domestic use, consisting of 22 plain circular salt cellars, on three feet, their dates varying from 1760 to 1785; several mustard pots, with plain upright cylindrical bodies and scroll handles, but without lids, 1732, 1758, and 1780; and pepper-pots of about the same dates. There is a large quantity of silver spoons and forks, of early 19th century fiddle and ribbed-edge patterns, which call for no special notice.

In the plate of Jesus College we have, as elsewhere in the history of old English silver, numerous unfortunate instances of the transformation of valuable articles to meet continuous changes in fashion. This regrettable "conversion" of plate into other forms, presumably by order of the college authorities, occurred from the year 1717 till the early part of the following century, when it happily ceased.

According to the Book of Benefactions, the prices of silver then melted and re-made into other things, or entirely lost, included several "Pottes," the gifts of different members to the college, between 1650 and 1680; over thirty tankards (one of which was given by Griffith Jeffreys, cousin of the notorious Judge Jeffreys) of varying weights, and dating from 1654 to 1717; two "large salts," 1659, weighing 34 ounces; and another large salt, 49 ounces, presented in 1670; one large bowl—probably of porringer shape—given in 1660 by Sir Edward Stradling, Bart., of St. Donat's Castle; a large two-handled cup, given in 1685; a monteith, 64 ounces, 1707; eleven spoons of the date 1663; twelve forks, 1684; and six small salts, 1684—most of which have been turned into candlesticks, cups, salvers, entree dishes, etc., with their original arms and inscriptions reproduced.



NO. IV.—PUNCH-BOWL AND LADLE



The Oxburgh Glasses

By Charles Ed. Jerningham

THE account of the discovery of these old English drinking-glasses, some of the most important and valuable as yet known to exist, should encourage collectors to hope that, even now, the best specimens have not been reached. The knowledge of old English glass is in its infancy. The cottages have surrendered their cottage hoardings; the treasures are, unconsidered, in the country houses.

In September, 1907, the present writer was on a visit at Oxburgh Hall, the ancient family seat of the Bedingfelds. Oxburgh came into the possession of that family in the fifteenth century, at the death of the Lady Bedingfeld, who was a daughter of Sir

Robert Tuddenham, and descended from Sir William Grandison. Henry VII. visited her grandson at Oxburgh, which contains the room and bed that King occupied, the walls of the former partly covered with tapestry of those remote days, and the latter with the bed-spread worked by Mary Queen of Scots.

On the occasion of the visit of the present writer, it was mentioned by Sir Henry Bedingfeld that it was thought there were still some old English drinking-glasses at Oxburgh. The china closets having been searched, their glass contents were removed to the central table in the housekeeper's room, and in the midst of this mixed collection of modern glass were—



No. I.—"WATKIN" GLASS

"PRETENDER" GLASS

"HOUGHTON" GLASS



NO. II.—“FIAT” GLASSES

unconsidered—the eleven specimens of the Jacobite period, seven of which are represented in the illustrations which accompany this account. Those glasses had probably had little value attached to them by successive owners for generations.

Three of the specimens have special features. It has for long been the main ambition of collectors of old British glass to discover a specimen associated with the Pretender on which is engraved a new motto, an inscription which the tireless investigations of Mr. Albert Hartshorne had failed to find. The “Pretender Portrait” glass, in the centre of No. i., has the following hitherto unknown inscription:—

“Charles y^e Great y^e Brave the just and good,
Britannias Prince y^e noblest of her Bld
Thy glorious Feats y^e world may Pro^m
Britannias Glory and Brittane Shame.”

“Pro^m” presumably is the abridgement of proclaim. The glass is 8½ inches in height.

To the right of it is a handsome glass which bears this also hitherto unknown motto:—

“Fari quæ Sentio. Prosperity to Houghton.”

The present supposition is that Sir Robert Walpole—the celebrated statesman—had glasses made of this pattern at the time he was building Houghton, the palatial residence in Norfolk that has been somewhat of an encumbrance to the less prosperous of his descendants. The “Fari quæ Sentio” inscription provides a puzzle. There appear to be three methods in the Walpole family of using the family motto; one branch gives it as Lord Orford does, *feri quæ sentias*

—“to speak what he feels,” another *feri quæ sentias*—“to speak what you think,” and another still, *feri quæ sentient*—“to speak what they shall feel.” The wording on the Houghton glass is, besides, not grammatically accurate. The height of the glass is 8½ inches.

The third glass, on the left, is also a hitherto unknown specimen. The inscription engraved on it is:—

“Let no deceit within your glass be found,
But glorious Watkin’s health go briskly round.”

It was a Sir Watkin Wynn who founded the “Cycle Club,” the members of which drank to the success of the Pretender in glasses which bore the inscription “Fiat.” As the specimen has been found at Oxburgh in the company of a “Pretender Portrait” glass and six glasses with the “Fiat” inscription, it may be supposed that the “Watkin” in question is the Sir Watkin Wynn who so ardently supported the Stuart cause. The height of the glass is 8¼ inches.

The remaining glasses, four of which are taller and larger than specimens of the kind that are occasionally found, bear the “Fiat” inscription, and the four larger have the Prince of Wales’s feathers engraved on the upper surface of the base. It is probable that those eight “Fiat” glasses, four of which appear on No. ii., are the last which remain of a set that was in continual use at Oxburgh in the Jacobite times. The eleven glasses are now on exhibition at the Victoria and Albert Museum at South Kensington, having been kindly lent for the purpose by Sir Henry Bedingfeld.



Some Remarks on the Armoury of the Wallace Collection Part II. By Geo. F. Bruck

As I have already mentioned, it is a peculiarity of the author of the catalogue to mistake every broad-sword for a headsman's sword; another instance is to be found in No. 254. The catalogue gives the following account of it:—

254. *Heavy Sword.* Russet hilt, oviform pommel, straight quillons of square section, slightly tapering and finishing in a spherical knob; spiral wire-bound grip. Dec. with incrustated scroll design in silver. The blade, 39½ in. long, 2 in. wide, of flattened lozenge section. German, about 1610.

"This weapon, though somewhat made up in its present state, was no doubt originally intended as a beheading sword, as used in Germany *even up to the present day*. The blunted end, so characteristic of that type of sword blade, has in the present instance been ground to a point. The pommel does not belong, and the grip is a restoration."

This assertion I must contradict. It is no beheading sword, and never was one, as the dimensions of the blade clearly show; the headsman's sword measures on an average only 32 in., but is a good deal broader than 2 in.—from 2½ to 4 in. As for the rest, the headsman's sword has not been in use in Germany *for about a century*.

One of the rarest arms is No. 273, in the catalogue designated as "*Landsknecht Sword*. Probably Swiss, about 1580." Its origin is truly guessed at; but it is no Landsknecht Sword. Old illustrations, miniatures, and pictures of the 15th and the beginning of the 16th centuries show us this kind of weapon, the hilt of which

is almost identical with the hilt of the Swiss dagger. This weapon was not worn on the left hip, like other swords, nor on the right side, like the dagger, nor horizontally over the stomach, like the Swiss dagger; but it was hanging perpendicularly from the belt on the front of the body, and was especially destined for domestic gear, and therefore called in German "*Hauswehr*" or "*Kurzwehr*." The specimen in question may be a hundred years older than the catalogue states. Kinsmen of the "*Hauswehr*" were the "*Langdolche*," long daggers, worn in similar style during the 14th and 15th centuries throughout nearly all the civilized countries of Europe.

Sometimes it is a very difficult task to determine precisely the nationality of a distinct piece of armour; forms and ornament often spread very quickly throughout Europe—travelling journeymen of the armourers' or swordcutters' guild brought with them the latest fashions; renowned German or Italian workshops executed orders even for the remotest parts; foreign courts called celebrated armourers into their service. Nevertheless, a piece of armour with a striking heraldic ornament should not be so readily assigned to a foreign nationality without urgent causes. But in the following instance this is not the case. The catalogue describes it under No. 277:—

"*War Saddle.* Thickly padded with quilted white leather. Two projecting pads coming beneath the thighs of rider keep the legs almost perpendicular, and give great strength to the grip. The pommel is armed with three steel plates, together



HEAVY SWORD, No. 254

forming an inverted V-shaped plaque. The cantle is also armed in a like manner, but of one plate. The borders are roped, and have a narrow sunk band, etched with cornucopiæ, scrolls, etc. In the centre of the pommel is embossed the fire steel of Burgundy, and above them the date 1549. French, date 1549."

A fine description of a yet finer piece, true in nearly every word. The saddle in question is nothing less than a "*Küriss-Sattel*," belonging to one of the many suits of armour of the Emperor Charles V., of best *German* workmanship, as it became the emperor, the finest connoisseur of arms in his time. The pommel bears embossed and etched the fire steel—the emblem, not of Burgundy, but of the Golden Fleece, the highest order of Christianity. Its master was then Charles V., Emperor of the Holy Roman Empire, King of Spain, Duke of Burgundy, etc., etc., and he applied the emblems of this order to nearly all objects of his private use. There are his suits of armour, especially, which bear these emblems as decoration—for instance, that magnificent suit in the Royal Armoury at Berlin, No. 75 in the catalogue, etched with bands of ornaments, gilt, and bearing the *emblems* of the *order* in the same manner *embossed* and *etched* with ornaments. Among the many suits of armour preserved in the armouries of Madrid, Vienna, etc., will be found the particular suit to which this saddle belongs. But we know exactly that the Emperor ordered or bought all his suits of armour in Germany or Italy; therefore is it absolutely certain that we have here a fine German piece of armour, probably of Nuremberg workmanship.

In some instances I could show that weapons of an earlier period were altered by later possessors; such alterations are often very puzzling, and it is not always an easy task to find the solution. A curious specimen of such an alteration is No. 334. The catalogue says of it:—

"*Large Wheel-lock Arquebus*. The stock of dark wood, inlaid with oval panels of mother-o'-pearl, engraved with horsemen, hounds, and views, the groundwork enriched with scrolls, and inscribed:

"ANTE FERIT QVAM FLAMMA MICET,

and dated 1624. The lock plate, with sunk wheel, is inscribed:

"ERTEL,

"A · DRESDEN.

"The hammer chiselled and pierced with two dolphins. German (Dresden), dated 1624."

This is right so far, but the signature belongs to a celebrated Dresden gunsmith of the 18th century: Ertel has certainly in the present instance repaired an old arquebus, and at all events, by special desire, fitted it with the then obsolete wheel-lock instead of a more modern construction. But is it justifiable to describe this gun as Dresden work of 1624?

Another specimen with a curious and puzzling alteration is No. 478, described in the catalogue:

"*Hunting Sword or Falchion*. The pommel is flat and wider at the end following the line of the grip; knuckle guard of flattened octagonal section and small drooping quillon terminating in a disc. Single ring. Polished horn grip. Dec. with a small engraved shield of arms on the pommel, with initials I. I. B. above and the date 1658 below. The blade, 30 $\frac{3}{4}$ in. long, curved back edge, falchion-shaped, and trebly grooved.

"German, dated 1658."

But this falchion is a very fine and rare specimen of the first half of the 16th century, reminding one even of the earlier forms of the 15th century. The engraving on the pommel must have been added by a later owner, who obtained the sword perhaps as an heirloom from his ancestors. Even old dates and signatures may not always be accepted as authoritative.

Some of the statements about the fine *Rondache*, No. 347, with a beautifully embossed and chased encounter of warriors in classical costumes, should also be corrected. Very characteristic for this rondache are the inner border around the central spike and the similarly ornamented outer border with a band of egg and tongue ornaments. Mr. Laking describes it as "Probably French, about 1570," and states later on that it is "curiously like the fine shield in the Windsor Armoury, bordered as they both are with the egg and tongue ornament." He also reminds us of the "strong resemblance in the drawing and technique of the figures," "although Her Majesty's shield is in every way finer in workmanship and retains



HUNTING SWORD OR
FALCHION, NO. 478

Armoury of the Wallace Collection

its magnificent gold damascening." And he continues, "It may be safely stated that both are from designs of the same anonymous French artist." And he closes his notice with the mention of the *rondache* belonging to the harness for man and horse made for King Charles IX. of Sweden, 1590-1600, and preserved at the Royal Armoury at Stockholm, "that even more closely resembles the shield before us, having the same wide band of combatting figures and the egg and tongue bordering!" But this harness is proved to be the work of Anton Pfefenhäuser, the celebrated Augsburg armorer, and the designs for his work are from the hands of Munich and Augsburg painters of his time. This *rondache*, as well as the Windsor shield, should therefore be rightly attributed to their German master.

A curious instance we find in No. 529, a *Cap-à-pie Suit of Armour*, signed with the mark of Lorenz (?) Colman of Augsburg, the celebrated armorer, who died in 1516. From this mark the harness is dated in the catalogue "about 1515." But form and ornamentation of this suit show clearly that it is at least twenty to twenty-five years later, and that the workshop of the late master always made use of his old well-known trade mark, preserved by his successors. Besides, this suit is made up, the helmet and the tassets belonging to other nearly contemporaneous harnesses.

Very interesting are the two "*Waidpraxen*" (*troupe de Veneur*)—not "*Hirshfänger*," as stated in the catalogue—Nos. 579 and 587. I premise that the "*Hirschfänger*" in German venery is the kind of cutlass used to kill the stag by stabbing (*den Fang geben*); the "*Waidpraxe*" is a case of implements

for eviscerating the same.

Waidpraxe is the special name for the big knife contained in the main compartment of the scabbard, from which the whole case takes its name. The two *Waidpraxen* are rather late specimens of interesting hunting implements; German collections preserve even finer specimens with embossed and chased silver mounts, dating a century earlier. The finest of them may be found at Dresden in that inexhaustible collection of the "Historical Museum" at the "Johanneum."

To return to No. 579, I may ask, why should this weapon, acknowledged by the catalogue as German work, be of "French design"? German artisans of the times equalled the best performances of their French guild-brethren.

The other specimen, No. 587, is of the highest historical interest as a gift of Frederick the Great to Prince Charles Edward Stuart,

the Pretender. Prince "Charlie" urging the King for military assistance, received from him this gift as a warning to think rather of the chase than of warfare—the King himself holding this sport in contempt! The story of this gift is told by many an author of the time.

In Gallery V. are some more *Headsman's Swords*, Nos. 892, 930, and 953. I fully agree with all the statements of the catalogue about No. 892, except that it should be an "Executioner's Sword." Innumerable representations of the time show us the headsman at work; but curiously enough he does not use for his bloody handicraft the special type of sword which appears about a century later and was almost exclusively employed for about 200 years. The representations, as well as the many preserved



CAP-À-PIE SUIT OF ARMOUR, No. 529



"WAIDPRAXE," No. 579

sword of the 17th and a blade of the 16th century, dated 1561, which is hardly qualified for practical use, as it is shortened from its regular length of about 32 ins. to its present size of 22 ins. Maybe the inscription of the blade, which I had no opportunity to decipher, will inform us as to its original destination.

But the most curious "Headsman's" sword I ever saw is No. 953 of the catalogue. The hilt of russet iron has forms different from the usual hilts of headsman's swords—knuckle guard, drooping quillons, thumb ring and those projections on the centre of the quillon, called in German "Mitteleisen," and to be found almost exclusively on Hungarian or Polish weapons, together with the shortness of the grip and the unusual

authentic specimens, show us every kind of broadsword suitable for such purposes—pointed, rounded, oblique, or straight rebated on the point. However, rebated swords were not reserved for the special handling of the headsman, but also used for the tournament on foot and then called "*Piötzen*." I see, therefore, no reason why the sword in question should be a headsman's sword; the rebating of the point might be a later mutilation, and the three crosses engraved on the blade are fairly frequent marks.

No. 930 is also a highly interesting specimen. It has the usual hilt of the headsman's

length of the heavy blade— $34\frac{3}{4}$ ins.—its employment for the headsman's purpose would be quite impossible. The rebated point is no proof of the contrary, as I have shown, and the question of its purpose remains unsolved; most probably a ceremonial sword with some later alterations. At that period no craftsman—and the headsman belonged to a closed guild—ever employed un-serviceable tools! Neither can I find any indication of the

Spanish origin of this

weapon; rather I would guess at Eastern European origin.

My notes would enable me to continue this subject, but it is not my task to re-write the catalogue; I had only the intention of elucidating some points on German ornament, which are not yet so universally known as they should be. I hope Mr. Laking will pardon my boldness, and look upon it not as malevolent criticism, but as an expression of the highest esteem the writer has for his conscientious labour in composing his catalogue, which in every way favourably contrasts with many a cumbrous continental work of similar character.



"WAIDPRAXE," No. 587





LADY BETTY COMPTON

BY SIR JOSHUA REYNOLDS

IN THE DUKE OF DEVONSHIRE'S COLLECTION AT CHATSWORTH

From a Colour Plate by Hanfstaeigl

Pictures

Masaccio Part I. By Dr. Romualdo Pantini

THE appearance of Masaccio at the opening of the fifteenth century was inevitable and epoch-making; but it was unexpected and inexplicable to such as would reduce all psychical facts to the terms of a concatenation of external causes. The calm of Taine himself is ruffled by it, and for this reason his words embody the highest praise of the great painter from the Val d'Arno. "If before the full blossoming of Italian art," he writes, "we meet an almost perfect painter, Masaccio, we find him to be a man of meditative disposition who makes a stroke of genius, a solitary inventor who sees beyond his own age, a misunderstood forerunner who has no immediate followers, no inscription on his tomb, who lives poor and lonely, whose precocious greatness will remain unrecognized till half a century after his death." For the time at which he wrote Taine may be called precise. The history of Art has discovered little or nothing more exact on behalf of this artist.

Was he born in 1401 or in 1402? The documents differ. Certain it is that Tommaso Guidi of San Giovanni was born on December 21st, and was named after the saint for that day.

The uncertainty concerning the date of his birth occurs also with regard to that of his death. It now appears certain that he died at the age of twenty-seven. Vasari says that he was buried in 1443; but we can scarcely doubt the testimony of the tax registers of

1429, in which the name of Tommaso is scratched through, and *Reported dead at Rome* written against it. The architect Bernich, however, and some others, have tried to uphold Vasari's date. Neither is it at all sure that he died by poison; although the violence of the age and the greatness of his genius might make this at least possible.

We know very little else about him. Sometimes he was enrolled among the drug-vendors, sometimes in the Corporation of St. Luke. In 1426 he was working at Pisa with Donatello. He was the son of

a notary, and was a small land-owner. Also, he had debts. But he neither collected what was owing to him nor paid what he owed to others.

To the discrepancies in the documents concerning him we may add those between the critics, be they historical, æsthetic, analytic, stylistic, impressionist, or of any other school.

No amount of discussion or discrepancy, however, can destroy the essential value of his work in the decoration of the Brancacci Chapel in the Carmine at Florence and of the Chapel of St. Catherine in St. Clement's at Rome. In the former he has painted his own portrait; and the whole spirit of the man breathes from it.

Into the magic circle of relief and of light which surrounds Christ in the splendid scene of the Payment of the Tribute, the



ST. CHRISTOPHER BY MASACCIO
AT ST. CLEMENTE, ROME

The Connoisseur

painter has introduced himself under the form of the cloaked apostle who stands last on the right hand. Vasari tells us this; and the surprising truth of the figures encourages us to follow the tradition. The mantle is painted with special care, and differs from that of the other apostles; noticeable also are the corner of the mantle thrown back over the shoulder and the restful shadow which increases instead of diminishing the fixedness, the severe attention expressed by the countenance. It is well known that painters often introduced themselves into

strongly from his master, Masolino, a name of sweet sound and delicate flavour.

Cavalcaselle was perhaps the first to express the opinion that the frescoes in the Brancacci Chapel are not all by Masaccio. His ideas are so well known that we need not do more than allude to them. *Adam and Eve in the Earthly Paradise*, *The Miracle of Tabitha*, *The Preaching of Peter* (assigned by preceding critics, for reasons of style, to Masolino), might have been painted by Masaccio before he undertook the decoration of the chapel. Schmarsow,



THE ARCHANGEL GABRIEL BY MASACCIO
AT ST. CLEMENTE, ROME

their works, and they certainly knew how to do so in such a manner as to attract the attention of the spectator.

Masaccio's austere, independent character is at once apparent in this figure. The artist has somewhat accentuated the lines of his countenance to bring himself more into harmony with the age of the other apostles. St. John's face, too, it will be observed, is somewhat hard. But it seems to me that one may observe something further in the countenance of the apostle painter—a certain pleasure in representing himself as austere. The long hair, the arched eyebrows, the decided and not very hairy chin, all lent themselves to the presentment; and he knew himself well, and must have loved his scornful nickname also because it differentiated him so



THE VIRGIN OF THE ANNUNCIATION BY MASACCIO
AT ST. CLEMENTE, ROME

in the ample researches he has recently made, boldly defends Cavalcaselle's hypothesis, and extends his ardour in favour of Masaccio's work to the Chapel of the Passion in St. Clement's at Rome.

Schmarsow's contention with regard to the Brancacci Chapel has been favourably received. And justly so; for tradition has its value until documents show it, explicitly, to be wrong. Moreover, the Florentine Dr. Marrai has discovered a noteworthy confirmation of the ancient traditions by comparing the halos of the Saints. Masolino makes them flat upon the wall, Masaccio paints them in perspective.

After the celebration of the fifth centenary of Masaccio's birth seems a fitting moment for making known the researches and observations we have been making for the last three years with regard to this

painter. We have been trying to solve the question of the Chapel in Rome, and also to decide whether Leon Battista Alberti, in his *Trattato della Pittura*, alluded to our Masaccio, the painter, or to the other Masaccio, the modest but able helper of Michelozzo the sculptor.

This second question is of importance, because it throws light on the story of Masaccio's fame just before his untimely death, a fame which Milanese mistakenly thought he could destroy by a comparison of dates.

Cavalcaselle sees in these frescoes the uncertain style of a very young man; some of the Germans, an unrivalled grandeur of expression and sobriety. While Cavalcaselle opines for a young man, Wickhoff believes in a man of mature age.

Thus has been promulgated the theory of weakened pictorial style: an artist, growing old, paints hesitatingly with the uncertain hand of youth!

In this case the frescoes would be much later than 1435, as they would then have been painted by Masolino, who, having returned from Hungary and worked at Castiglione d'Olona, endeavoured in Rome to copy Pisanello's painting in the Vatican. Unfortunately for the theory, no comparison between the two can be made, because . . . Pisanello's paintings have disappeared. And the only painting of the Veronese School—*The Martyrdom of St. Catherine*, painted by Avanzi, a follower of Giotto, in the oratory at Padua—is so different from the frescoes under consideration in style, sentiment, everything, that it need hardly be mentioned.

It is well that the ravings of Wickhoff should have been contradicted by Schmarsow, a distinguished Hungarian critic of Masaccio. He takes up the old tradition, and supports it with an extraordinary fervour of analysis, opinions, and dates. There can certainly be no question of Veronese influence. More to the point is an examination of the way in which the scenes of St. Catherine's life are developed from



ST. CATHERINE INCITING THE EMPEROR TO REMOVE THE
IDOL BY MASACCIO AT ST. CLEMENTE, ROME

1421, nor can they be posterior to 1426, as Masaccio was then in Florence.

These frescoes have given rise—in the absence of written proof—to fantastic theories on the part of the critics. Are they by Masaccio or Masolino?

For Masaccio we find Vasari, the weighty opinion of Michelangiolo, uninterrupted tradition down to the time of Cavalcaselle.

For Masolino we have the German critics—strong in analysis, weak in synthesis.

When we stand in the Gothic Chapel of San Clemente, we must forget the glow of the Brancacci Chapel; four, five, perhaps six times have barbarous hands re-painted, re-made, almost entirely ruined the beauty of the figures.

Above the arch are Gabriel and the Virgin, whose face, rather round than oval, strongly reminds us of Spinelli's St. Catherine. At the side, on a pilaster, is St. Christopher. This figure immediately reminds us of the statue of the same saint, added by Cardinal Branda to his church of Corpus Christi at Castiglione. The reminiscence, however, does not arise from likeness of style, but from the personality of the saint to whom Branda professed a special devotion, and whose name is borne by other members of this family of art patrons.

That Branda gave the commission for the decoration

the scenes in which Spinelli in 1380 illustrated the legend of the Saint fully and faithfully in the remote, peaceful oratory of Antella, near the Ema.

* * *

And now let us go to Rome and search in the tangled skein of analysis for some thread which may lead us to Masaccio.

The decoration of St. Clement's was undertaken on the return of Martin V. to Rome after the healing of the Schism. Martin V. set vigorously to work to restore beauty to the services of the church, and peace to domestic life. The paintings in the chapel cannot date, therefore, from before

The Connoisseur

of the chapel may be deduced indirectly from the only date I have been able to find in the archives of the Vatican. And this limits the choice of years to those between 1425 and 1429.

While Martin V. was Pope there were two Cardinals of San Clemente—Branda and Condulmero. Martin kept them both travelling about; but Branda's frequent returns to Rome prove that he was considered the real Cardinal of St. Clemente. Moreover, on a certain day in 1424, the Pope orders that he shall receive a considerable sum of golden florins.

Money was at that time the universal drug for putting to sleep intrigues and rivalries. It effects a compromise with heaven; it effects a compromise with written documents. Let us see whether, by its means, we may also come to a compromise with the critics.

The two scenes of Catherine in the Temple, and the conversion and beheading of the Queen, have in common the extreme fairness, the almost angelic delicacy, of the features of the personages.

The style of these faces and of the dresses makes

me think that Masaccio, who carried the sober draping of his figures almost to excess, had no hand in them. For these, then, let us suggest Masolino, or even Giovanni, Maso's good brother, who was also a painter, and certainly did not limit his activity to registering Maso's debts and the sums owing to him.

But who, before the eloquent contrast of these figures with those of the wise men who are listening to Catherine, does not feel the presence of a genius who divines the secret of the soul? The first cardinal on the left hand is, moreover, the portrait of Cardinal Branda, with the same haughty, Dantesque expression that he wears on his tomb at Olona. And Masaccio's hand seems to be plainly visible in the *Miracle of the Wheel*, with the efforts of those who turn the instrument of torture, the dramatic terror of those who have been struck, and the simplicity of the unharmed Saint amid the bristling teeth; as also, in the following scenes of the beheading, it is visible in the compact body of soldiers, and the powerful gesture of the executioner.

(To be continued.)



ST. CATHERINE CONVERTING THE EMPRESS BY MASOLINO AT ST. CLEMENTE, ROME



Concerning Certain Specimens of Oak Furniture in Mrs. Behrens's Collection

By Haldane Macfall

THE six fine specimens of oak furniture that we illustrate from the collection of Mrs. Oscar H. Behrens, at Ribblesdale, Compayne Gardens, West Hampstead, deserve notice, and must be of considerable interest to those interested in the Age of Oak. They all come under the title of Jacobean, though one was undoubtedly made in later Restoration Stuart years.

Let us first of all take the two chests, which are very handsome examples of their kind, the carving being of the best workmanship of a day that will go

down through time as a great period of English craftsmanship. One of these at least knew the strife of Roundhead and Cavalier well.

The "Jacobean oak chest of 1687," with its somewhat Hibernian name, is, like many Hibernianisms, quite true to fact—it is Jacobean, and it was made in 1687. The piece is undoubtedly of pure Jacobean design, and should belong to the middle years of Charles the First's reign. The conventionalised vine-trail-like design, the upper cross rail of the front reminding us of the beautiful old Gothic carvings in



JACOBEOAN OAK CHEST, DATED 1687, FROM DERBYSHIRE



JACOBEOAN OAK CHEST FROM DERBYSHIRE

churches, had considerable vogue about the time of "Esther Hobsonne's Chist, 1637," and the upright branching flower design of the panels is of that day; the lid is a smooth southern one, like that lady's, but the general design is greatly superior to the well-known "Esther Hobsonne Chist, 1637," owing to the upright stiles and lower rail being free from carving, thus allowing the handsome panels and upper rail to tell. The smooth lid is generally of the South, as against the panelled lid of the North. But the date upon Mrs. Behrens's chest shows that it was undoubtedly made in James the Second's first year; though it does not belong by design to this late period, it proves what is obvious, and should scarcely need proof, that in country places in particular the old traditions in oak died much harder than we are inclined to confess—a thing that some date-loving folk are wont to forget. Here, at any rate, is a mid-Charles the First chest, 1640 to 1650, being made, at James the Second's coming to the throne, up Derbyshire way, and showing no hint of any later influence than Jacobean.

The second "Jacobean chest from Derbyshire" is of much the same date, with the panelled lid of the north. Both chests are remarkably beautiful in design and carving, not being overloaded, yet rich in effect.

Mrs. Oscar H. Behrens possesses two very typical chairs, the "old Yorkshire chair of Charles the Second," from Tideswell, Derbyshire, and the "oak chair of James the Second." Both are of the period between 1650 and 1675, when in Yorkshire and Derbyshire the curious and far-reaching effort was started which, coming into wide fashion, led to that complete revolution in the designing of our seats—the open-back chair. The Italian influence is most marked. The "Charles the Second" specimen, so called by Mrs. Behrens, belongs to the early development of the "Yorkshire and Derbyshire" chair, when the back was formed in arches supported on turned balusters that are set upon a carved cross-rail, or lower stretcher, between the uprights of the back. The style of carving of this modest lower cross-rail generally gives a fairly exact clue as to the date of the chair in its period. The top of the uprights of the back end is the picturesque scrolled "Yorkshire finials" which are the simple device that took the place of the earlier "Jacobean cresting and ears." The split baluster or "pear-drop" applied decoration upon the uprights is characteristic of the vogue of these and the following years to the end of the age of oak. The legs are "knobbed" in the style that shows it to have been Cromwellian, and by no means

Specimens of Oak Furniture

late Cromwellian. The chair is rather of the year 1650 than of Charles the Second's reign.

The second "Yorkshire chair of James the Second" is also typically Cromwellian. It should not be given a later date, even if made later—which is quite another story. It is a somewhat later development of the preceding vogue, but not more than six or seven years at most; and is genuine Cromwellian. The open arches have gone, and their place is taken by two elaborately carved and shaped cross rails that hold nothing of the design of James the Second's day; the pendants from these carved and shaped arches, the little depending knobs, are very typical. The seat is sunk for a "squab" or "seat cushion" in the marked Cromwellian fashion. The ball turning of the legs and front stretchers, and the square joints where legs and stretcher meet, are markedly Cromwellian, as is the split baluster or "pear-drop" applied ornamentation to the uprights of the back, and the ending of those uprights in scrolled "Yorkshire

finials." The date should be nearer 1655 than 1685. The carved stretchers between the tall uprights of the back foreshadow the "ladder-back."

A more rare style of chair, though not nearly so handsome and well-designed as these two very perfect specimens of the Cromwellian "Yorkshire chairs," is the "oak Jacobean chair" with the bamboo-like stretchers and legs. The only piece of oak furniture with this decoration that I can remember is an oak court cupboard on which it is employed as the supports of the top—and which belongs to William and Mary's mid-reign (1695 about)—a dated and authentic piece. This is a Lancastrian chair, as shown by the typical little squat "Lancastrian finial" at the top of the uprights of the back. The Lancashire chair shows the passing of the old wainscot Jacobean, with its solid back, towards the mid-century Yorkshire chair with its open back or later rails. The arms first disappear, whilst the back, left solid above, leaves an open space below, between it and



OAK YORKSHIRE CHAIR, TEMP. CHARLES II.
FROM TIDESWELL, DERBYSHIRE



OAK YORKSHIRE CHAIR, TEMP. JAMES II.
FROM WHALLEY BRIDGE, DERBYSHIRE

the seat. The large space of the remaining solid part of the back, and its considerable amount of carving, prove it to be an early Lancastrian. The bamboo-like turning of the legs is, as I have said, a very early employment of a style of turning that had little vogue. There are other details in the chair that somewhat point to the later period when the bamboo turning had a short vogue, and when oak was utterly in its decadence. Yet on the other hand the use of the fleur-de-lys on the cresting of its back is quite in keeping with very early Jacobean years when it was freely used, and in this manner, though the shape of the chair forbids any such very early Jacobean date being assigned to it. The form of the chair is markedly Lancastrian, of late Charles the First or early Cromwellian date. The fleur-de-lys points to Charles.

The squat Lancastrian "finial" should be noted as compared with the graceful scrolled finial of Derbyshire and Yorkshire chairs, which the Lancastrian preceded. The chair that follows is also a Lancastrian, as clearly shown by its "squat Lancastrian finials." The cresting is also a very favourite style in the Lancastrian chair, though it was also used in the other northern counties. This "Oak Yorkshire chair of Cromwell" is, I fancy, pretty accurate as to date, yet even here there are several signs that lead to questioning as to a slightly earlier year of birth than the sway of the great Protector of the Commonwealth, in spite of its Puritan demureness and simplicity. But I grant that this is but the harbouring of suspicions, for these chairs were made into William and Mary's days—the peculiar Lancastrian "finials" to the tops of the uprights of the back, with their relation to the cresting, and the style of that cresting—to say nothing of the simplicity of the panelling in the back, and in the rails or "stretchers" between the legs, and in the legs themselves, are remarkably like the Welsh oaken



OLD JACOBEOAN CHAIR FROM AN OLD FARM AT
CHAPEL-EN-LE-FRITH, DERBYSHIRE

Double-Seats belonging to Mr. Clarence Whaite as to their general form—a hint still further intensified by the likeness of its arms to the arms of both these chairs, which are held by several authorities to belong to the last year of the sixteen hundreds or the first year of 1700. I am inclined, with Mrs. Behrens, to place its making to the credit of the Puritans. I suspect, nevertheless, that we are influenced by its demure simplicity—which is always to be guarded against in the Puritan temperament. At any rate, it is a Lancastrian, not a Yorkshire chair. It is certainly either a very late one or a very homely and country cousin.

However, these fine specimens of Jacobean oak from Mrs. Oscar H. Behrens's collection are true "Jacobean,"—they are of the designs created by the great Jacobean craftsmen in oak between 1600 and 1660, when the Commonwealth came to an end—and this in spite of the fact that the "oak chest of 1687" has its date interwoven with its design. Indeed this chest is a lesson to us of the danger even of carved dates. The dated piece is one of our surest anchors; yet it behoves us always to be on guard against placing too much strain upon it. We are inclined to forget that a design, once established, persisted for years, for half a century, perhaps longer, especially in country places.

The contemplation of these pieces also compels upon me a steadily growing conviction that we ought to look upon the Cromwellian ten years as a markedly transition period, in spite of its far greater affinity with the Jacobean than its separation from the almost revolutionary advent of the Restoration Stuart. Whether the passing of the old solid "wainscot chair" were largely due to the scarcity of oak produced by the wide building of half-timbered houses, especially in the north, or by the wars and the building of

Specimens of Oak Furniture

ships, we have the undoubted fact that, whether from scarcity or not, the craftsmen of the north did economise their oak, and replaced the aforetime solid backs with, first of all, the raising of a smaller oaken panel above the seat, thereby leaving an open space, as in the Lancastrian chair, followed by the still further reduction of the oaken panel by the Yorkshire and Derbyshire craftsmen, who retained the top and bottom stretchers of the panel, setting decorative rails and balusters between, in place of the solid oak, thus making up for what might have been mistaken for niggardly economy by the turning and the like beautifying of the spindles and stretchers that replaced the ancient solidity, and thereby catching the roving eye of the coming generation; and, though little witting of it, creating the wide vogue that was to come upon the nation in the exquisite tracery of the Restoration chairs, and most certainly evolving the handsome "ladder-back" which reached its height of beauty in the famous "Rushbrooke chair," as we have hint in Mrs. Behrens's so called

"James the Second chair," whilst that other chair, also under strong Italian influence, attributed to Charles the Second's day, foretells by its upright spindles, set between cross-stretchers, the coming of the "rail-back." As a matter of fact, I fancy that scarcity of oak had little to do with the business. The Italian influence started the northern craftsmen upon a lighter style of chair—the heavily-nailed and ironclad order was disappearing from the land, and the powerfully-built wainscot was going with it. A more graceful period was near at hand; manners and customs were becoming more dandified. The chair, instead of being the sole place of honour of the lord and lady of the house, was becoming democratised and more in demand, as was seemly in a commonwealth, though it was some while yet before it took the place of the handsome wooden stools, with their cushions, upon which people sat at meat, and which, when the feasting was done, could be stacked on their sides in a long row on the low foot-rails of the long, oak tables of the day.



OAK YORKSHIRE CHAIR, TEMP. CROMWELL

FROM AN OLD FARM, NEAR BUXTON, DERBYSHIRE

Notes and Queries

[The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.]

CHRISTOPHER ANSTEY PORTRAIT, BATH.

To the Editor of THE CONNOISSEUR.

DEAR SIR,—In the interesting article on Bath in your January number of THE CONNOISSEUR, you query the portrait of Christopher Anstey as by William Hoare, R.A. At the same time you forget to suggest who you think might be the painter. To take away from a picture the name of an artist without supplying another in its place is anything but satisfactory.

There is no better place than Bath to study the style of William Hoare, R.A., whose works are frequently attributed to "Gainsborough" (as the "Anstey" portrait was at the Paris Exhibition).

If you will have another look at the "Anstey" portrait and compare it with others, especially the "Ralph Allen" portrait at the other end of the Banqueting Room, I think you will agree with me that the "Anstey" portrait at present is correctly named.

Yours faithfully,
ALFRED JONES.

"MARIA," BY J. RUSSELL.

To the Editor of THE CONNOISSEUR.

DEAR SIR,—In reply to your correspondent, W.W., in the February number of THE CONNOISSEUR, I may say that the owner of the picture *Maria*, by J. Russell, is, to the best of my knowledge, Miss L. Stevenson, of 11, Gloucester Place, Edinburgh, who received it by bequest from a Miss Hope, daughter of the Right Hon. Charles Hope, Lord President of Scotland. The picture, like most of Russell's work, is in pastel, and measures 23 in. by 17 in.

Yours truly,
C. P. JONES.

UNIDENTIFIED PORTRAIT.

To the Editor of THE CONNOISSEUR.

DEAR SIR,—Herewith I enclose a photograph of a portrait in oils of a lady. I trust that you will find

it good enough to reproduce in your "Notes and Queries" column.

I am, yours faithfully,
F. GREEN.

STOTHARD'S "RUNAWAY LOVE."

To the Editor of THE CONNOISSEUR.

DEAR SIR,—Will you insert the following in answer to the query signed F. W. B. There are direct descendants of Thos. Stothard in existence, these being the sons and daughters of the late W. H. Lord, who married (1847) Rebecca Jane Stothard, daughter of Alfred Stothard, eldest son of Thos. Stothard, R.A.

Miss Lord will have pleasure in communicating further details to F. W. B.

Yours sincerely,
A. LORD.

Address, "45, Rue Vergniand,
Bordeaux, France."

OLD STAFFORDSHIRE TOBY JUG.

To the Editor of
THE CONNOISSEUR.

DEAR SIR,—I write referring to the "Old Staffordshire Toby Jug" in your "Notes and Queries" in the March number of THE CONNOISSEUR. Mr. Carl Duignan, who asks for information concerning his jug, may be glad of what information I

can give. I have had in my possession for the last ten years a Toby jug in every detail exactly similar, except that the waistcoat is white, like the vest of the figure (which may be uncoloured). The left arm and handle of jug were missing, but I replaced the same as near as I could. I imagine the left hand at one time held a long churchwarden pipe. I have seen this same jug illustrated in some paper, but can't remember where, and the name underneath the jug was "Uncle Sam." Of this I am positive. My jug has all the appearance of Whieldon ware, and is of fine paste and glaze. I may add I have never seen another the same, and I never miss an old shop.

I am, yours faithfully,
MALCOLM G. A. GRAHAM.

ISABELLA CHLOE DOWNMAN.

To the Editor of THE CONNOISSEUR.

DEAR SIR,—I should be glad to obtain any information about Isabella Chloe Downman, 1812. I thought perhaps she was wife or daughter of John Downman, A.R.A.

Yours faithfully, F. ADAMS WALKER.



UNIDENTIFIED PORTRAIT





Painted by J. Hoppner R.A.

Published by J. W. Whitbread & Co. 15, Old Bailey, London.
Mr. Whitbread

Engraved by W. Reynolds

Pictures

William Hamilton, R.A.

By A. T. Spanton

It is an unfortunate fact that in the case of so prolific an artist as William Hamilton, it has not been found possible to record more of his paintings and drawings as extant, especially so as some of his principal works are necessarily excluded from the list. His religious subjects, for instance, which were mostly painted for Thomas Macklin, the print publisher and owner of the Poet's Gallery, are not now traceable, though these were described as among his best works in oil, and the same has been said of his historical paintings. The catalogue, however, contains a characteristic collection of water-colour drawings, in which the artist's earlier and later styles of colouring can be clearly differentiated. It should be noted that what few of Hamilton's works are known to us are in good preservation, and they have, unlike the paintings and drawings of many of the artist's contemporaries and successors, retained their colouring well.

As regards his portraits, it will be seen that the list includes five of his friend Sarah Siddons, of which the most important is the large painting of the actress as "Isabella," in Lord Hotham's collection at Dalton Hall. Even when this picture was only partly finished it attracted considerable attention. It was on the 10th of October, 1782, that the famous actress

appeared at Drury Lane theatre in this character for the first time, with her son, who was then eight years old, wherein she crowned all her former successes. Her immense popularity was shown in the general enthusiasm to see this dramatic though mournful picture. Carriages thronged the artist's door—he was then residing at 63, Dean Street, Soho—and many of the ladies were said to have melted into tears as they stood before the portrait. One day, after a sitting, Hamilton and his wife were bidding good morning to Mrs. Siddons, and accompanying her downstairs, when they pointed out to her her own resemblance to an antique sculpture of Ariadne that stood on the staircase. Mrs. Siddons was taken

by surprise, and her honesty was here a traitor to her vanity. She clapped her hands in delight, and said, "Yes, it is very—," but immediately recollecting herself before she got out the word *like*, substituted the word *beautiful*. "It is so very beautiful that you must be flattering me." She then sat down on the staircase to contemplate the sculpture, frequently exclaiming, "It is so very beautiful that you must be flattering me." She departed, however, evidently well pleased to believe in the likeness.

The large majority of his portraits can no longer be traced, and among the missing are those of King



MRS. SIDDONS BY W. HAMILTON, R.A.
BY PERMISSION OF THE OWNER, MR. J. WHITEHEAD

The Connoisseur

Ferdinand IV., the Duke of Roxburghe, Earl Cornwallis, J. P. Kemble, G. Fitzgerald, Captain Sir Roger Curtis, John Moore (Archbishop of Canterbury), Mrs. Wells, the actress, Countess Cowper, Emily, the artist's daughter, the Earl of Morton, the Countess of Carnarvon, Harriet Lady O'Neill, and a portrait of the artist himself. There were some other pictures by Hamilton which contained portraits, which, however, cannot strictly be included under the heading of portraits, as the portraits formed only a subsidiary part of the whole work. Such pictures were, *The Duke of Hamilton's Return from Coursing*, engraved by Cardon; *The Queen of Sheba's Visit to King Solomon*, a design for a window at Arundel Castle, in which the Duke and Duchess of Norfolk were portrayed as the king and queen; *Transparency at Sir Joseph Banks's, Soho Square, April 24, 1789*, being the night of jubilation for the (supposed) recovery of King George III., engraved by Bartolozzi, in which His Majesty is represented sitting under an arch; *Transparent Painting exhibited April 24, 1789, in the front of the Bank of England*, engraved by

Tomkins, wherein is seen a medallion portrait of the King; *The Seasons adorning the Bust of Thomson*, engraved by Tomkins, being the frontispiece of Tomkins's edition of Thomson's *Seasons*, into which are introduced, beneath a bust of the poet, medallion busts of Hamilton, Tomkins and Bartolozzi, whose united efforts were so successfully combined in the production of this exceedingly handsome volume; and, lastly, *The Winter of Life*, also an illustration for the same work, engraved by Tomkins, which contains the portrait of a shepherd named Richard Brown, of Chawley, Berks, who died in 1795 at the advanced age of 109.

His paintings and drawings of poetical and classical scenes are not unlike works of the same class by

Stothard, Cipriani, Wheatley, Opie, and Kauffmann, and they are decorative in treatment rather than strictly natural. At the same time no one can deny their attractiveness. Hamilton's pictures, perhaps, may be said to breathe more of the æsthetic and extravagant fashion of the times in which he lived than do the works of the majority of his contemporaries. The best example of his paintings of the poetical type is *Vertumnus and Pomona*, in

the Diploma Gallery: it shows good drawing, harmonious colouring, and powerful expression of light and shadow.

His earlier drawings are in a subdued tone, some of them being only tinted, with pen outlines. They show signs of rapid execution, and are rougher both in drawing and colour than his later productions, no doubt owing to the fact that they were to a large extent designed for purposes of book illustration, the finish of the illustrations being left to the skill of the engraver in their reproduction. Under this category of earlier drawings comes the series of *Children at Play*, executed between 1786 and 1792, and originally numbering over fifty drawings, of which two are now



MRS. SIDDONS AS "JANE SHORE" BY W. HAMILTON
VICTORIA AND ALBERT MUSEUM

in the Print and Drawing Department at the British Museum. The series is well known to print collectors, owing to the fact that the drawings were engraved by the leading stipplers of the time, including such artists as Nutter, Cheesman, Knight, Gaugain, Delatre, Colibert, Barney, Tomkins, Marcuard, Bartolozzi and Daniel Orme, among many others. *The Artist's Drawing Book* (1764), and the *Ruins of a Grecian Temple*, both probably date from the period of his sojourn in Italy, when he was studying under Antonio Zucchi: these are his earliest extant drawings.

Hamilton was the designer of a large number of book illustrations, the most noteworthy of which were the vignettes—engraved by Tomkins—for Tomkins's edition of Thomson's *Seasons*, published in 1797, and

William Hamilton, R.A.

illustrations for Macklin's *Bible*, published in 1800, engraved by Bromley, Thomson, Bartolozzi, Stow and Delatre. His designs for the Mansion House ball invitation tickets for the years 1790 and 1791, as well as the memento of Adam Walker's lectures, which was intended for distribution among the personal friends of this remarkably versatile philosopher on his retirement from public life, were engraved by Bartolozzi. Other engravings of note

are, *Morning, Noon, Evening, Night*, engraved by Delatre and Tomkins, *The Twelve Months of the Year* (Bartolozzi and Gardiner), *Portrait of a Lady in the Character of Adelaide* (Eginton), *The Return from Coursing* (Cardon), *The Seasons* (G. S. and J. G. Facius and Michel), *Minerva Visiting the Muses*, *An Offering to Ceres*, *The Judgement of Midas*, and *The Education of Bacchus* (Ogborne and Nutter), *Rev. John Wesley* (Fittler), *Countess Cowper* (Bartolozzi), *J. P. Kemble as Richard III.* (Bartolozzi), *Mrs. Siddons as Euphrasia* (Caldwall),

Mrs. Siddons as Isabella, with her Son (Caldwall), *Captain Sir Roger Curtis* (Caldwall), and *The Resentment of Queen Catherine* (Ogborne). Bartolozzi was by far the most prolific engraver of Hamilton's works, over ninety plates being attributed to him. After him in order of number of plates come the engravers Tomkins, James Fittler, James Heath, William Nutter, Barney, Anker Smith, James Caldwell, Delatre, John Ogborne, Gaugain, Knight, Marcuard, Rogers, Bromley, Haward, Eginton, etc.; the list of engravers including in all eighty-nine names.

The fulness and powerful colouring of his later drawings is hardly noticeable before the year 1795, and it is well seen in *Shepherd Boy* (1795), *Gleaners*

(1796), *Ulysses having slain the Suitors spares Phemius* (1796), *Girl with Cows* (1797), *Children with Donkey* (1797), and *Eve and the Serpent* (1801). The last is described by R. and S. Redgrave in their *Century of Painters of the English School*, as "full of colour, the shadows being hatched in over the local colour of the flesh." It was one of the last of the artist's drawings, for his decease took place in

December of the same year. No doubt if Hamilton's career had not been cut short so soon—he was only fifty-one at the time of his death—we should have found earlier recognition of his merits as one of the most successful pioneers of the English water-colour school, for his best drawings were produced only during the last six years of his life. Thomas Uwins, in a short biography of Robson, the water-colour painter, written in 1833, says: "The writer is old enough to recollect the time when the council room of the Royal Academy was devoted to the exhibition of paintings in water-colours.



HEBE

BY W. HAMILTON, R.A.

Here were to be seen the rich and masterly sketches of Hamilton, the fascinating compositions of Westall, the beautiful landscapes of Girtin, Caldcott and Reinagle, and the splendid creations of Turner—the mightiest enchanter who has ever wielded the magic power of art in any age or country. At this time the council room, instead of being what the present arrangement makes it, a place of retirement from the bustle of the other departments, was itself the great point of attraction. Here crowds first collected and here they lingered longest, because it was here the imagination was addressed through the means of an art which added the charm of novelty to excellence. It was the fascination of this room that first led to



A SCENE FROM "TWELFTH NIGHT"
FROM J. CALDWALL'S ENGRAVING, AFTER W. HAMILTON, R.A.

the idea of forming an exhibition of pictures entirely in water-colours."

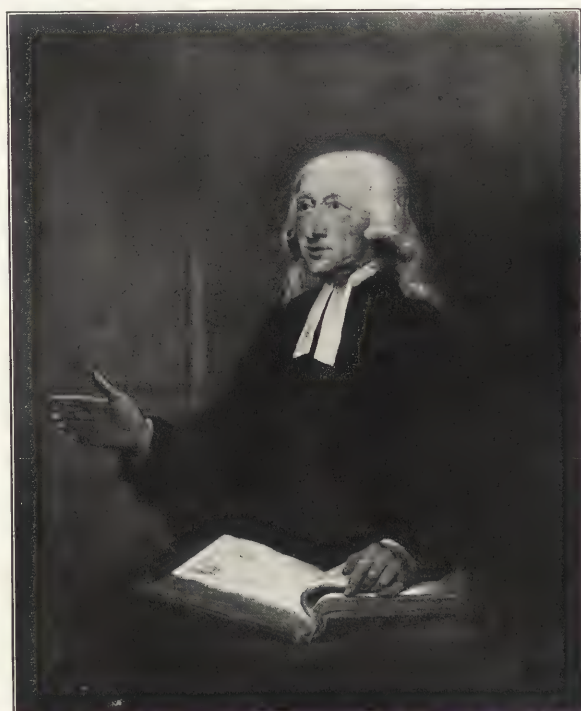
Lord Fitzgibbon's state carriage and a cabinet made for King Charles IV. of Spain, both decorated with paintings by Hamilton, remain, but it has been found impossible to trace the furniture painted in imitation of antique cameos for William Beckford, of Fonthill Abbey, as well as the antique arabesque decorations painted for the Marquis of Bute (the "Jack Boot" of contemporary caricaturists) at Highcliffe, Hampshire. Possibly the latter were painted on the walls or ceilings of the building, and perished with it when it became encroached upon by the sea.

A CATALOGUE OF FIFTY-NINE EXTANT
PAINTINGS AND DRAWINGS BY W. HAMILTON, R.A.
COMPILED BY A. T. SPANTON, M.A.

(N.B.—The size is given in inches; the height of the picture precedes the width.)

1. REV. JOHN WESLEY, M.A. (1703-1791).—Oil painting, 49 by 39. Standing in a pulpit preaching, face three-quarters to left. Signed and dated. Exhibited by James Milbourne at the Exhibition of National Portraits at South Kensington in 1867, and presented by him to the National Portrait Gallery, London, in February, 1871. Engraved in line by James Fittler in 1788.

2. MRS. SIDDONS (1755-1831), AS ISABELLA, WITH HER SON.—Oil painting, 83 by 60½. Whole length, standing, wearing black dress edged with white lace and long veil, with her son. Painted in 1782. Owner, the Baron Hotham, Dalton Hall, Beverley. Engraved in line by James Caldwell in 1785 from the painting then in the possession of Sir Charles Thompson, Bart.
3. MRS. SIDDONS AS JANE SHORE.—In water-colours, 9½ by 6½ (oval). Small whole length, standing bareheaded in the street near a door, and clasping her hands. Inscribed, "Richard Nixon to Adam Hilton 30 May 1836." Signed and dated "W. Hamilton, R.A., 1791." In the Dyce Collection, Victoria and Albert Museum, London. Engraved in line by Leney for Bell's *British Theatre*.
4. MRS. SIDDONS.—In water-colours, 20 by 12½. Small whole length, standing studying a part with a book in her right hand; landscape background, and a vase and pedestal partially seen behind her; the face finished like a miniature. In the Dyce Collection, Victoria and Albert Museum.
5. MRS. SIDDONS.—In crayons. Upright. Small whole length, figure turned to the left, the face turned to the spectator. Signed and dated "W. Hamilton, R.A., 1793." Owner, Jeffery Whitehead, Esq., Mayes, East Grinstead.
6. MRS. SIDDONS.—In water-colours, 3½ by 2½ (oval). Nearly half length, face directed towards left, wearing low-necked dress, pearl necklace, and ornamental headgear. A miniature. Exhibited by the present owner (Jeffery Whitehead, Esq.) at the Winter Exhibition of Miniatures at the Royal Academy in 1879, and at the New Gallery, London, 1891.



JOHN WESLEY BY WILLIAM HAMILTON
NATIONAL PORTRAIT GALLERY

7. THE DUKE OF HAMILTON'S RETURN FROM COURSING.—Oil Painting, 37 by 49½. Sold at Christie's, May 26th, 1906, to — Faudel-Phillips, Esq., for 230 gns. Engraved by Anthony Cardon, and printed plain and in colours. Published by Colnaghi & Co., 23, Cockspur Street, Jan. 1st, 1803. A print of this engraving in colours, together with a colour print of *The Duke of Newcastle's Return from Shooting* (engraved by Bartolozzi after Wheatley), the two forming a pair, was sold by J. Halle at Munich, July 2nd, 1902, for £50. Another pair of these two prints in colour was sold by Frederick Muller & Co. at Amsterdam, June 5th, 1905, for £39 5s. A colour print of *The Return from Coursing* alone was sold at Christie's, April 4th, 1905, for 22 gns.
8. RUINS OF A GRECIAN TEMPLE.—In water-colours, partly pen outlined, 13 by 9½. On right, a temple in ruins, two pillars of which are standing. A figure is seen in the act of running. On the left are fragments of ruins; in the background, mountains. Owner, Miss Clement, New Bushey, Herts.
9. A CARRIAGE FROM WHICH A MAN IS BEING DRAGGED, EVIDENTLY BEING MADE A PRISONER.—A drawing in grey wash, 7½ by 10½. Owner, W. C. Jones, Esq., 7, Durham Place, S.W.
10. VERTUMNUS AND POMONA.—Oil painting. Upright. On right, Vertumnus; on left, Pomona. Vine tree in background. Pomona has over her right arm a basket full of fruit. Hamilton's diploma picture. In the Diploma Gallery, London. Lent by the Royal Academy to the Manchester Exhibition, 1857.
11. THE PARTING SCENE BETWEEN DIDO AND ÆNEAS.—Oil painting. Upright. In the foreground Æneas and Dido. In the background on right are two ships and soldiers; on left part of a temple. Exhibited at the Royal Academy in 1791. Owner, the Baron Hotham. Engraved in stipple by J. Eginton. Published by Jee and Eginton, and sold by Tomkins.
12. CALYPSO, TELEMACHUS AND MENTOR IN THE GROTTO.—Oil painting. Upright. Exhibited at the Academy in 1791. Owner, the Baron Hotham. Engraved in stipple by J. Eginton. Published by Jee and Eginton, 1796, and sold by Tomkins.
13. PHYLLIS AND DAMÆTAS.—Oil painting. Owner, the Baron Hotham.
14. HEBE REPOSING, FEEDING AN EAGLE.—A drawing in grey wash, arc-shaped, base 6½ inches. Owner, W. C. Jones, Esq.
15. HEBE.—In water-colours, 11¼ by 9 (oval). Hebe, represented as the cup-bearer of the gods, is standing and holding out a bowl full of wine to an eagle, which is represented as the lightning bearer. The eagle is perched on a rock. Signed in ink "W. Hamilton." No date appended. Sold at Christie's, April 2nd, 1906. Owner, the author.
16. CUPID DISARMED.—A drawing, 11¼ by 9. Sold at Christie's, April 2nd, 1906, for 16 gns.
17. NYMPHS DANCING ROUND CUPID.—Panel, 12 by 11¼. Sold at Christie's, March 9th, 1907.
18. THE MUSE ERATO.—In water-colours, 7½ by 5 (oval). Erato, holding a lyre, is reclining against a pedestal. A cupid at her feet is holding an open book. Owner, W. C. Jones, Esq.
19. VENUS ATTIRED BY NYMPHS.—In pen and ink and sepia, circular. Venus, partly draped, is seated on edge of couch. At her right hand a cupid. On right three nymphs, one of whom is dressing Venus's hair, another her foot, while the third is carrying some robes. Acquired by the Victoria and Albert Museum in 1887.
20. A VESTAL VIRGIN.—In water-colours, 8¾ by 5½. Sold at Thomas Hoade Woods' sale at Christie's, May 26th, 1906.
21. CUPID AND PSYCHE.—In water-colours.
22. HERO AND LEANDER.—In water-colours.
(This pair was sold at Christie's, Dec. 6th, 1902, for 30 gns.)
23. ULYSSES HAVING SLAIN THE SUITORS SPARES PHEMIUS.—In water-colours, 20 by 13¾. Ulysses, over whom floats Pallas Athene holding spear and ægis, stands over the slain body of a suitor and looks down, sword in hand, on the bard Phemius, who prostrates himself on the steps before him, his lyre leaning against a pillar on the right. Signed and dated 1796. Exhibited at the Academy in 1796. Purchased by the British Museum, March, 1859.
24. NYMPHS ADORNING THE SLEEPING BACCHUS.—In water-colours. Horizontal oval. A nymph on the left is adorning the head of old Bacchus, who is asleep at the foot of a tree. On the right stand two other nymphs. Purchased by the Victoria and Albert Museum in 1892.
25. THE JUDGEMENT OF PARIS.—A drawing, 11¼ by 15¼ (oval). Sold at Christie's, April 2nd, 1906, to Mr. D. Rothschild, 24, Charles Street, S.W., for 25 gns.
26. THE CONTINENCE OF SCIPIO. } Drawings. In the col-
27. THE JUSTICE OF ALEXANDER. } lection of the Baron
28. THE RAPE OF HELEN. } Hotham.
29. CLASSICAL SUBJECT, PROBABLY A STUDY FOR BELISARIUS.—In pen and bistre, washed, 9¼ by 12¼. A maiden leading a blind man past a temple, which is in the background. A collection of large trees on the right. In the Dyce Collection, Victoria and Albert Museum.
30. PERSEVERANCE COUNSELLING A STUDENT TO IGNORE FOLLY AND VICE.—In water-colours. Horizontal oval. Perseverance is represented by a female figure, the Student by a male figure, Folly and Vice by two figures on left. Acquired by the Victoria and Albert Museum, 1887.
31. EMMELINE RESTORED TO SIGHT (DRYDEN).—Oil painting. Exhibited at the Academy in 1792. Owner, the Baron Hotham.
32. BRITOMART AND AMORET.—Oil painting, 16 by 10. Owner, Mrs. Blankenship, Richmond, Va.

33. EVE AND THE SERPENT.—An illustration for Du Roveray's edition of Milton's *Paradise Lost*, 1802. In water-colours. Upright. Painted in 1801. In the foreground Eve grasping the bough of a tree with her left hand. On the right the tree bearing fruit, round the trunk of which is coiled the Serpent, head downwards. In the background are some trees, and water towards left. Purchased by the Victoria and Albert Museum in 1871. Engraved in line by Bartolozzi, and published by F. J. Du Roveray, July 1st, 1802, and subsequently by Vernor, Hood, and Sharpe, Poultry, London, in 1808.
34. ILLUSTRATION FOR DU ROVERAY'S EDITION OF GRAY'S POEMS, 1800.—In water-colours. Upright. A ploughman returning home at evening. Exhibited at the Academy in 1799, at the Manchester Exhibition in 1857, and at the International Exhibition in 1862. Presented to the National Gallery of Ireland by William Smith, F.S.A., in 1872. Engraved in line by James Heath, and published by F. J. Du Roveray, London, Jan. 1st, 1800.
35. LAVINIA AND HER MOTHER.—Panel, 18½ by 15½. Sold at Christie's, Dec. 9th, 1905, for 20 gns.
36. MUSIDORA.—In water-colours. Upright. In the possession of Messrs. Ernest Brown & Phillips, Leicester Gallery, Green Street, W.C., in 1904. Since sold.
37. A REAPER RETURNING HOME AT EVENING (THOMSON'S "HYMN").—In water-colours, 12¾ by 9. Exhibited by William Smith, F.S.A., at the Manchester Exhibition in 1857, and at the International Exhibition in 1862. Presented by him to the National Gallery of Ireland in 1872. Engraved in line by James Fittler. Some states of this engraving bear lines from Gray's "Ode on the Pleasures arising from Vicissitude."
38. SCENE FROM "THE TWELFTH NIGHT" (ACT I., SCENE 5).—On canvas, 31 by 21. Olivia, Viola, and Maria. Painted for Boydell's *Shakespeare Gallery*. Purchased by the Victoria and Albert Museum in 1883. Engraved by James Caldwell, and published by the Boydells in 1795.
39. SCENE FROM "THE TEMPEST" (ACT I., SCENE 2).—Oil painting. Exhibited at the Academy in 1792. Owner, the Baron Hotham.
40. SCENE FROM "THE WINTER'S TALE".—On canvas, 31 by 23. Presented by Alderman Sir F. W. Truscott to the Corporation of the City of London in 1886.
41. SCENE FROM "KING RICHARD II." (ACT III., SCENE 2).—Oil painting. Upright. King Richard, Aumerle, Bishop of Carlisle, Salisbury, soldiers. Painted for Boydell's *Shakespeare Gallery*. In the Soane Museum, London. Engraved by James Parker, and published by the Boydells, 1800.
42. THE LOST KID FOUND.—Oil painting. A fancy subject. Exhibited at the Academy in 1794. Owner, the Baron Hotham.
43. A GIRL AT A SPRING.—Oil painting, 12 by 9. Painted in 1795. Sold at Christie's, Jan. 25th, 1902.
44. RUSTIC COURTSHIP.—In water-colours, 15½ by 20½. A shepherd with a crook on his shoulder and a dog at his heel speaking to a milkmaid, who has set down her pail by a stile under some trees, and taking her shy hand; she looks doubtfully at him, hanging her head; beyond them a wide meadow bounded by trees, with church and cottage among them; a shepherd on horseback, and a boy driving a flock across the meadow. Purchased by the British Museum, May, 1857.
45. A SLEEPING YOUTH.—A pen and bistre-washed drawing, 5½ by 10½. A youth reclining against a rock asleep, with two maidens near, one resting by his side, while the other leans over her shoulder and points to the face of the sleeper. A spaniel on the left by its master's back. In the Dyce Collection, Victoria and Albert Museum.
46. GLEANERS.—In water-colours. Upright. In the centre a man wearing a smock, bearing a sheaf of corn fastened to a stick over his right shoulder, the end of which he holds in his right hand; the other hand is holding a little girl, on the right, by the wrist. Behind follows a young woman carrying a sickle in her left hand. Signed and dated 1796. Exhibited at the Academy in 1796. Purchased by the Victoria and Albert Museum in 1871.
47. SKETCH FOR GLEANERS (NUMBER 46).—In india ink, 8½ by 6¾. Drawn in 1796. Presented by Felix Joseph to the Nottingham Art Gallery.
48. GIRL WITH COWS.—In water-colours. Upright. The girl has her right arm over the back of one of the cows. The other cow at the back is in full side view, with its head towards left of picture. Towards the right in the background is a large tree. Signed and dated "W. Hamilton, R.A., 1797." In the Soane Museum.
49. CHILDREN WITH DONKEY.—In water-colours. Upright. A girl has her left arm on the shoulders of a donkey on which is mounted a child clad in a shirt. A large tree in the background on the right. Signed and dated "Wm. Hamilton, R.A., 97." In the Soane Museum.
50. SHEPHERD BOY.—In water colours. Upright. A boy standing against a tree holding a knife and bread and cheese. A rough pole rests against him. A sheep dog is standing and looking up at him. In the background trees and sheep. Signed in ink "Wm. Hamilton, R.A., 1795." Presented by Mrs. James Worthington to the Whitworth Institute, Manchester.
51. CHILDREN FEEDING FOWLS.—In water-colours, with pen outlines, 5 by 6 (oval). A boy on right standing and throwing corn from his hat to some fowls: two girls standing with him. Owner, the author. Formerly in the possession of Mr. De Pass, London. Engraved by Charles Knight, and printed in colours. A colour print of this engraving, together with a colour print of *Children Playing with a Bird* (also engraved by Knight, after Hamilton), was sold at Christie's, Jan. 13th, 1903, for 27 gns. the pair. *Children Feeding Fowls* was engraved also by Bartolozzi in stipple.

William Hamilton, R.A.

52. **SEE-SAW.**—In water-colours, with pen outlines, $5\frac{1}{8}$ by $6\frac{1}{4}$ (oval). A little boy and girl riding see-saw on a plank; the girl, who is on the right, weighing it down and falling off. Behind her are two other girls, one of them kneeling, and in front on the left is another girl. One of the figures altered in body colour. Sold at Anthony Molteno's sale by George Jones, Leicester Street, Leicester Square, Feb. 7th, 1823. Purchased by the British Museum, December, 1853. Engraved by Charles Knight.
53. **BLIND MAN'S BUFF.**—In water-colours, with pen outlines, $5\frac{1}{8}$ by $6\frac{3}{8}$ (oval). A boy playing blind man, and three little girls eluding him, in a field with palings and tree behind. Sold at Anthony Molteno's sale, Feb. 7th, 1823. Purchased by the British Museum, December, 1853. Engraved by Charles Knight.
54. **DESIGN FOR THE MANSION HOUSE BALL INVITATION TICKET, TUESDAY, APRIL 12TH, 1791.**—A pen and washed drawing. Horizontal. Exhibited by Joseph Grego, Esq., at the Women's Exhibition, Earl's Court, S.W., 1900. Engraved by Bartolozzi.
55. **DESIGN FOR A WINDOW.**—In water-colours, 9 by 4. Owner, W. C. Jones, Esq.
56. **UNKNOWN SUBJECT.**—In pen and ink, $9\frac{1}{2}$ by $6\frac{1}{2}$. Owner, W. C. Jones, Esq.
57. **FIVE ALLEGORICAL PAINTINGS ON THE PANELS AND ROOF OF THE STATE CARRIAGE OF LORD FITZGIBBON, LORD CHANCELLOR OF IRELAND.**—The carriage was built in 1780, and was purchased by the Victoria and Albert Museum for £525; it is described in the *Dublin Chronicle* of July 29th, 1790. The design of the carriage was etched by Bartolozzi.
58. **DECORATIONS ON A SATINWOOD CABINET DESIGNED BY SIR W. CHAMBERS, R.A., AND MADE BY SHACKLETON AND SEDDON FOR CHARLES IV., KING OF SPAIN.**—The cabinet was completed June 28th, 1793. The decorations by Hamilton consist of oil paintings representing the Order of the Golden Fleece and the Immaculate Conception in a riband carried by cupids, the Four Seasons—Fire, Water, Night, and Morning—Juno in a car drawn by peacocks, Ceres in a car drawn by lions, Cupids. The cabinet was in the possession of Mr. R. W. Partridge, St. James's Street, S.W., in 1905. It is described in *English Furniture* by F. S. Robinson, 1905.
59. **WILLIAM HAMILTON'S DRAWING-BOOK.**—This is full of drawings of horses in pencil and india ink. It is inscribed, "William Hamilton His Drawing Book 1764," and belongs to Mrs. Blankenship.



EVE AND THE SERPENT FROM BARTOLOZZI'S ENGRAVING OF THE ORIGINAL DRAWING BY W. HAMILTON IN THE VICTORIA AND ALBERT MUSEUM

Round the Bookshops

THE steadily growing interest displayed by collectors in the first editions of the works of the principal authors and book illustrators of the nineteenth century makes the extensive catalogue of such works just issued by Messrs. Maggs of especial interest and value. Amongst the 1,500 items it contains, which range from first editions of Shelley to those of Meredith, Kipling, and Wilde, are books by Ainsworth, Dickens, and Scott, illustrated by Cruikshank; early Thackeray editions with illustrations by Doyle, Leech, and himself; rare and early editions of the works of Jane Austen, the Brontës, Coleridge, Hunt, Lamb, Wordsworth, and others; and a most important series of sporting books, many of which are illustrated with plates by Henry Alken, T. J. Rawlins, Howitt, Leech, Rowlandson, and other notable artists.

An interesting relic of the poet Wordsworth is included in Mr. Dobell's latest catalogue, consisting of a library book kept by William Wordsworth, in which are entered the titles of the books lent out and the names of the borrowers—a manuscript volume, thirty-two pages of which are filled with entries of books, to whom lent, and date when lent, etc., in the handwriting of William Wordsworth, Mrs. Wordsworth, and Dora Wordsworth. Some of the entries by the poet in this volume are in a very infirm and shaky hand, evidently made only a short time before his death.

The third part of Mr. Francis Edwards's splendid catalogue of books on military history from Alexander the Great to Napoleon, including the sea-fights from Salamis to Trafalgar, is just issued, and forms a most valuable addition to the library of those interested in books on ancient and modern warfare.

An equally useful catalogue is that of works on the topography of Great Britain and Ireland, compiled by Messrs. J. Rimell & Sons. It includes county and local histories, books on heraldry, and engravings, drawings, etc., all of a topographical interest.

Mr. Bernard Quaritch's latest catalogue is, as usual, full of interesting, rare, and valuable items, many of which are of especial interest to the connoisseur. In the section devoted to English literature is a remarkably fine set of that short-lived little periodical *The Germ*, edited by W. M. Rossetti, in the original paper covers. Only four numbers were issued, the contributors including D. G. and C. G. Rossetti, Ford Madox Brown, and Coventry Patmore.

Illustrations of the sixties, which are now receiving their rightful recognition from collectors, are a notable feature of the catalogue of Mr. George Winter.

A Bible of exceptional rarity is catalogued by Messrs. Bull & Auvache, being the first Bible in French for the use of the Vaudois Protestants. It was printed in 1535 at the expense of the Vaudois, amongst whom the greater number of the copies were dispersed. At the sale of the Sunderland library a copy realised £56.

Messrs. Walford Brothers' latest catalogue is confined to books on sport, travel, and the drama, including works by Alken, Apperley, Reynardson, Harper, Dalton, Darwin, Cibber, Dryden, the Shakespeare Society, etc.

A copy of the finest production of the Kelmscott Press, the *Chaucer*, issued in 1896, is offered in the catalogue of Messrs. J. Fawn & Son, of Bristol. Of this work 438 copies were issued, thirteen of which were on vellum. Soon after publication its value appreciated until as much as £510 was paid for a vellum copy, and £112, or nearly six times the published price, for a paper copy. Since then, however, prices have depreciated, though these works still remain amongst the finest examples of the modern printer's art.

A nice copy of *The Itinerary*, by John Leland, Henry the Eighth's Antiquary, is offered in the catalogue of Mr. W. M. Murphy, Liverpool. Leland was commissioned by his royal master to scour England for records, writings, and secrets of antiquity. Six years did Leland travel, finding himself eventually with such an immense amount of material that it took him another six years to arrange it in something like order. The work, however, was too much for him, and he became a moody man, and then a madman.

Perhaps the finest extra-illustrated life of Napoleon that has come on the market for some years is the superb copy of Horne's *Life* offered for sale in the catalogue of Mr. Edward Howell, of Liverpool. The two original octavo volumes have been inlaid to folio size, and extended to five thick volumes, containing 1,400 portraits, coloured views and autographs, amongst which are autographs of Napoleon and his greatest generals and statesmen, maps and plans of military operations, caricatures, proclamations, broadsides, and two cases of rare coins.

The typographical excellence and beauty of format which distinguished the productions of the Essex Press should, it is thought, make them peculiarly acceptable to lovers of fine printing, and yet, like the works of the Kelmscott and similar private presses, they are now neglected in a most remarkable manner. In the catalogue of Mr. John Hitchman, Birmingham, for instance, three works of this press are offered for about a fifth of the published price.

Engravings

Thomas Watson and His Work

By W. G. Menzies

WHEN, at the memorable Huth sale in 1905, a superb first state of the mezzotint portrait of *Lady Bampfylde*, by Thomas Watson, after Sir Joshua Reynolds, realised 1,200 guineas, it placed Watson, in a monetary sense, at the head of all the engravers of his time, the sum paid being a record for a mezzotint. Four years before, in the Blyth sale, the same print had realised 880 guineas, which sum, however, was eclipsed by the fine impression of John Raphael Smith's mezzotint of *Mrs. Carnac*, which in the same year, at the Edgcumbe sale, made 1,160 guineas.

Now Smith has to take second place, Watson holding the honour of being the engraver of the most valuable mezzotint ever sold by auction.

The name Watson was a well-known one in the engraving world during the latter half of the eighteenth century—James Watson, his daughter Caroline, and Thomas Watson all executing fine plates in mezzotint or stipple. Yet James and Thomas were unrelated, the former being of Irish birth, and the latter a Londoner.

Thomas Watson was born in 1750, and at an early



BARBARA DUCHESS OF CLEVELAND

FROM THE MEZZOTINT BY THOMAS WATSON, AFTER SIR PETER LELY



MRS. CREWE

FROM THE MEZZOTINT BY THOMAS WATSON, AFTER SIR JOSHUA REYNOLDS

age was apprenticed to an engraver of plate, soon, however, to forsake this class of work for the more congenial engraver's bench. In fact, he was barely eighteen when he executed his first engraving, and in 1769 we find him an exhibitor at the Royal Academy exhibition, his exhibit being a drawing of an old man, after Rembrandt. At this period he was living at Little Windmill Street, a thoroughfare in the neighbourhood of Golden Square, from which address a number of his prints were issued.

Like so many of his contemporaries he was soon attracted by the wonderful possibilities offered by the canvases of Sir Joshua Reynolds, and many of his finest efforts are after portraits by this master. He also, however, did some attractive plates after Lely, West, Drouais, and Gardner, most of which bear evidence of a bold and powerful style. His style somewhat resembles that of W. Dickinson, with whom he was for some time associated, though

on occasion his plates do not reach the high level of those of Dickinson, the grain being coarse and too large. Had he, however, lived his allotted span, there is not much doubt that he would have occupied one of the highest places in the history of eighteenth century mezzotint engraving, his famous print of *Lady Bampfylde* especially displaying a remarkable perception of the artistic possibilities of the scraper. The hand of death, however, was to intervene, Watson dying in 1781, when barely thirty-one years of age.

Many of his plates were published at 142, New Bond Street, others at 33, Strand, while others were published, in conjunction with W. Dickinson, at Henrietta Street, Covent Garden. It was in 1778 that he joined Dickinson, who was then at New Bond Street, and from that address in the following year was issued his print of *Lady Bampfylde*. This is undoubtedly his finest achievement, but many of his other prints, especially those after Reynolds,

Thomas Watson and his Work

deserve to take high rank amongst the engravings of the period. The plate of *Mrs. Crewe*, for instance, which we reproduce, is deservedly esteemed by those to whom mezzotints appeal. *Miss Polly Jones*, the famous courtesan, also after Reynolds, is another fine example, while others are *The Strawberry Girl*, *Mrs. Lucy Hardinge*, *The Hon. Mrs. Parker*, and *Lady Melbourne*, wife of Peniston Lambe, and mother of the Prime Minister. His prints after Lely are also of high excellence, the set of six *Windsor Beauties*, especially the portrait of *Emilie de Nassau, Countess of Ossory*, indicating that he appreciated the charming stately portraits of the ladies of the Restoration equally with those of the reign of the third George.

He did not, however, confine himself to female portraits, some of his most highly finished plates being portraits of members of the sterner sex. The plate of *Warren Hastings*, after Reynolds, shows what he could do in this direction, while his *David Garrick* plate is also of excellent quality.

Watson engraved comparatively few plates after the older masters, though mention must be made of the plate of *Jupiter and Mercury with Philemon and*

Baucis, after Rembrandt, and the *Virgin and Child with St. John*, after Correggio.

In his early days Watson engraved a number of his plates in stipple, but he never attained the high pitch of excellence with the stipple point that he did with the scraper. In fact, he is best known to collectors of stipple prints for three engravings, Portraits of *Mrs. Wilbraham*, *Mrs. Crewe*, and *Miss Elizabeth Beauclerc* as "*Una*." The first two, which are after Gardner, have both been included in our ninth volume as plates. Of his other prints in stipple, that of *Mrs. Sheridan* as "*St. Cecilia*," and the *Duchess of Devonshire*, must be mentioned, though in neither is apparent the technical excellence apparent that pervades the trio already mentioned.

Watson, however, was essentially a mezzotinter, and his efforts with the stipple point, which were executed very early in his career, might almost be looked upon in the light of experiments. He died when Bartolozzi, Knight, and other masters of the art were raising stipple engraving to its highest level; but, unlike many of his contemporaries, he remained true to the method in which he rightly felt he could more satisfactorily



PRINCESS SOPHIA MATILDA OF GLOUCESTER

FROM THE MEZZOTINT BY THOMAS WATSON, AFTER SIR JOSHUA REYNOLDS

The Connoisseur

render the portraits upon which he was engaged. That his choice was correct is evidenced by the plate of *Lady Bampfylde*, which plainly shows his perfect mastery of the mezzotint method.

The portraits of the *Duchess of Cleveland*, the beautiful and celebrated mistress of Charles II., who

married Beau Fielding in 1703, for which he was prosecuted for bigamy, and *Princess Sophia Matilda of Gloucester*, when a child, are reproduced from prints in the possession of Messrs. Maggs Bros.; the portrait of *Mrs. Crewe* from a print in the possession of Mr. F. B. Daniell.

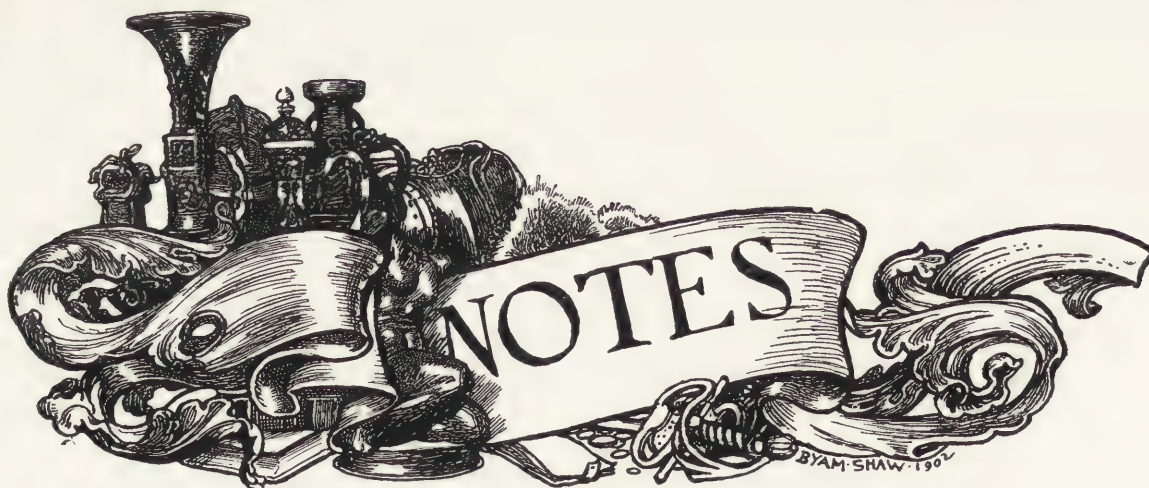
LIST OF PRINCIPAL PRINTS SOLD SINCE 1900.

| TITLE. | ARTIST. | DATE. | REMARKS. | PRICE. |
|--|----------|-------|-------------------------|-------------------|
| Apsley, Lord, and his Brother | Dance | 1905 | m. p. b. l. | £ s. d. 14 3 6 |
| Bampfylde, Lady | Reynolds | 1905 | m. 1st st. b. l. | 1,260 0 0 |
| Bampfylde, Lady | Reynolds | 1902 | m. 1st st. b. l. | 367 10 0 |
| Bampfylde, Lady | Reynolds | 1903 | m. 2nd st. | 73 10 0 |
| Barry, Madame du | Drouais | 1906 | m. 1st st. | 77 14 0 |
| Bathurst, Earl | Reynolds | 1905 | m. p. b. l. | 8 15 0 |
| Beauties of Hampton Court | Lely | 1905 | set of six, m. p. b. l. | 84 0 0 |
| Beauties of Windsor | Lely | 1905 | set of six, m. p. b. l. | 67 4 0 |
| Beauties of Windsor | Lely | 1905 | set of six, m. 2nd st. | 75 0 0 |
| Beresford, Mrs., Marchioness of Townshend, and Mrs. Gardiner | Reynolds | 1904 | m. 2nd state | 52 10 0 |
| Beresford, Mrs., Marchioness of Townshend, and Mrs. Gardiner | Reynolds | 1902 | m. 1st state | 304 10 0 |
| Beresford, Mrs., Marchioness of Townshend, and Mrs. Gardiner | Reynolds | 1902 | m. 1st state | 514 10 0 |
| Broughton, Lady | Reynolds | 1904 | m. p. b. l. | 17 17 0 |
| Cleveland, Duchess of | Lely | 1902 | m. p. b. l. | 15 4 6 |
| Cooper Children | Gardner | 1902 | m. 1st st. | 60 18 0 |
| Crewe, Mrs., "St. Genevieve" | Reynolds | 1904 | m. 2nd st. | 18 18 0 |
| Crewe, Mrs., "St. Genevieve" | Reynolds | 1907 | m. proof | 59 0 0 |
| Crewe, Mrs. | Reynolds | 1903 | m. 1st st. | 52 10 0 |
| Crewe, Mrs. | Gardner | 1907 | s. in brown | 8 10 0 |
| Crewe, Mrs. | Gardner | 1907 | s. in red | 7 5 0 |
| Cumberland, Duchess of | Reynolds | 1901 | m. 1st state | 17 17 0 |
| Cumberland, Duke of | Reynolds | 1907 | m. | 4 0 0 |
| Dressing, Miss Kitty | Wright | 1907 | m. p. b. t. | 30 0 0 |
| Errol, Earl of | Reynolds | 1907 | m. | 6 0 0 |
| Gardner, Mrs. | Gardner | 1907 | s. in red | 9 0 0 |
| Garrick, David | Reynolds | 1906 | m. | 9 0 0 |
| Hale, Mrs., "Allegro" | Reynolds | 1907 | m. | 10 0 0 |
| Hardinge, Mrs. | Reynolds | 1905 | m. 1st state | 367 10 0 |
| Hardinge, Mrs. | Reynolds | 1904 | m. 2nd state | 94 10 0 |
| Hastings, Warren | Reynolds | 1905 | m. 1st state | 52 10 0 |
| Hastings, Warren | Reynolds | 1904 | m. 2nd state | 98 14 0 |
| Jersey, Countess of | Gardner | 1907 | m. p. b. l. | 13 2 6 |
| Kennedy, Miss Polly | Reynolds | 1905 | m. 1st state | 33 12 0 |
| Melbourne, Lady, and Son | Reynolds | 1904 | m. 1st state | 21 0 0 |
| Melbourne, Lady, and Son | Reynolds | 1902 | m. 2nd state | 22 1 0 |
| Northumberland, Countess of | Lely | 1902 | m. p. b. l. | 22 1 0 |
| Ossory, Countess of | Lely | 1902 | m. p. b. l. | 12 2 6 |
| Parker, Hon. Mrs. | Reynolds | 1902 | m. 1st state | 38 0 0 |
| Proctor, Lady | West | 1903 | m. 1st state | 27 6 0 |
| Richmond, Duchess of | Lely | 1902 | m. p. b. l. | 20 9 6 |
| Rochester, Countess of | Lely | 1902 | m. p. b. l. | 20 9 6 |
| Rushout, Lady, and Children | Gardner | 1901 | m. proof | 43 1 0 |
| Rushout, Lady, and Children | Gardner | 1903 | m. before alteration | 65 2 0 |
| Rushout, Lady, and Children | Gardner | 1906 | m. 1st state | 141 15 0 |
| Rushout, Lady, and Children | Gardner | 1907 | m. 1st state | 145 0 0 |
| Sacrifice to Hymen | Reynolds | 1907 | m. | 7 7 0 |
| Sheridan, Mrs., "St. Cecilia" | Reynolds | 1906 | C. P. | 32 11 0 |
| Sophia Matilda, Princess | Reynolds | 1906 | m. | 2 0 0 |
| Stanhope, Hon. Mrs. | Reynolds | 1904 | C. P. | 21 0 0 |
| Strawberry Girl | Reynolds | 1904 | m. 1st state | 81 18 0 |
| Strawberry Girl | Reynolds | 1903 | m. 1st state | 178 10 0 |
| "Una," Miss Beauclerc | Reynolds | 1906 | C. P. | 15 10 0 |
| "Una," Miss Beauclerc | Reynolds | 1907 | s. in brown and red | 28 0 0 |
| Whitmore, Lady | Lely | 1902 | m. p. b. l. | 20 9 6 |
| Wilbraham, Mrs. | Gardner | 1907 | C. P. pair | 75 12 0 |
| Crewe, Mrs. | | | | |





LOVE.



THE Earl of Orford has in his possession at Wolterton Park, Norfolk, a valuable relic of the Old Falconers' Club, in the shape of a unique hot-water urn of silver-gilt. It is in the form of a large plain globe, with two ring handles

**An Old English
Silver-gilt
"Hawking" Urn**

suspended from the heads of two hawks, and it rests on three feet fashioned after hawks' claws with balls joined to the urn with feathers. Small bells are attached to the feet. A large hawk with a hare surmounts the cover. The tap is fixed under the feathers of one of the hawks at the side. One side is engraved with the arms of George, Earl of Orford, who was the president of the club, with the following inscription engraved above, and the names of the members of the club on a long ribbon surrounding the arms.

"Colonel Thornton, Proposer and Seconder of the Confederate Hawks, is requested to receive this Piece of Plate from George, Earl of Orford, together with the united thanks

of the Members of the Falconers' Club, as a testimony of their esteem and just sense of his assiduity and of the unparalleled excellence to which in the course of nine years he has brought them, when unable to attend them any longer he made them a present to the Earl of Orford.

"Barton Mills, June 23, 1781.

MEMBERS OF THE CLUB.

Earl of Orford.
Mr. Sturt.
Mr. Snow.
Mr. Smith.
Mr. Stephens.
Earl Ferrers.
Hon. Thos. Shirley.
Sir Thos. Tancred.
Mr. A. Wilkinson.
Mr. B. Wrightson.
Mr. Drummond.
Sir Cornwallis Maude.
Duke of Ancaster.
Mr. Williamson.
Mr. Baker.
Mr. Wm. Baker.
Mr. Pierce.
Mr. Coke.
Duke of Rutland.
Mr. Belford.
Mr. Lascelles-Lascelles.
Mr. Parker.
Mr. Tyssen.
Mr. Molloy.
Mr. Affleck.
Mr. St. George.
Earl of Eglington.
Mr. Vaughan.
Mr. R. Wilson.
Mr. Musters.
Mr. Carrington Price.
Mr. Daniel.
Hon. Mr. Rowley.



"HAWKING" URN

The Connoisseur

| | | |
|----------------------|-----------------|----------------------|
| Lord Mulgrave. | Mr. Nelthorpe. | Sir William Millner. |
| Capt. Grimstone. | Mr. Potter. | Sir John Ramsden. |
| Capt. Yarrowburgh. | Col. St. Leger. | Mr. Royds. |
| Earl of Leicester. | Mr. Serle. | Sir Richard Symonds. |
| Mr. Stanhope. | Mr. Parkhurst. | Earl of Lincoln. |
| Mr. Leighton. | Mr. Molineux. | Marquis of Graham. |
| Sir Francis Barnard. | Earl of Surrey. | Mr. Parsons. |

Chap: Mr. Ed. Parsons."

On the opposite side is another shield of arms enclosed within an ornamental circle.

The urn, which rests on a triangular ebony plinth, is fifteen inches high. It has the London date-letter for 1785-86, with the mark of the makers of much important plate, John Wakelin and William Taylor.

E. ALFRED JONES.

THE ironwork grave cross reproduced is an example of the work of a Nuremberg craftsman. The lower finial is new, replacing the original standard, and the cross at the top is evidently a later addition. When purchased there were traces of gold on the figures in the upper portion of the design. In the interlacing of the lower panels it will be noticed that none of the rods run straight through, but are intersected by others. This is a good typical example of the grave crosses formerly

**Ironwork
Grave Cross
and
Almonry Door**



NUREMBERG IRONWORK GRAVE CROSS
IN THE POSSESSION OF E. W. SAVORY, ESQ., BRISTOL



ALMONRY DOOR IN THE POSSESSION OF
E. W. SAVORY, ESQ., BRISTOL

in use in this locality. The inscription was painted in the panel inside the folding doors.

The almonry door is either fifteenth or very early sixteenth century work, and has the original red cloth still under the ends of the Gothic iron hinges. At some period the lock has been forced, and the rough iron patch put over it.

In spite of the almost daily exodus of works of art from Italy, the artistic patrimony of this country does not yet suffer that penury which would seem inevitable. The palaces of the old families, especially in the small towns, and the abandoned and unknown country and mountain churches, continue almost daily to reveal new works of art, new valuable treasures. Thus, beside the ancient collections, new ones are being formed which deserve to rival their fame. Some of them are formed on a less eclectic principle than the old collections, and are restricted to just one type of art or some distinct school, and thus become of great value to the ever-growing knowledge of art history. Among these collections is the one formed by Professor M. Rocchi, of Perugia, now in Rome, who has devoted many years to the accumulation of Umbrian works of art of every description, from the oldest Etruscan manifestations to the work of the past century. The collection is thus of very real value to the study of the art history of that region. His unique and very interesting specimens of Peruginese blue and white woven tissues would alone suffice to bring his beautiful collection to fame.

**Peruginese
Paste**



FRONT OF PERUGINESE CASKET

Umbrian art, which developed rather late in the Italian Renaissance, after having been subjected for some time to the influences of the neighbouring schools of Florence, Siena, Rome, and the Marshes, then quickly asserted itself by its originality and by its special characteristics in architecture, as well as in painting and in the minor arts. In these minor arts Umbria has from the outset shown the most striking originality, particularly in textiles and in another branch of art, which is very rare in Italy and so widely spread in Umbria as to appear almost as a local speciality, and to reveal the existence of a flourishing industry. I am referring to the *pastiglie* (paste), sculpture on a small scale, round or in relief, which was used like real sculpture, either for church images or as a simple and modest decoration.

This type of art, which we find flourishing in Umbria, without being

able to trace its development, is a logical derivation of the small mediæval sculpture in ivory, which is so closely connected with the Byzantine period. These *pastiglie*, wrought in a very simple and ingenious technique of a paste made of rice flour mixed with vinegar, furnished the artists with an easily manageable material, which, drying rapidly, became sufficiently hard and permanent. These *pastiglie* were particularly well adapted for the decoration of caskets,

and repeated in a much more pliable and more economical material the famous and valuable Byzantine civil caskets.

The casket in Professor M. Rocchi's collection is one of the earliest and most interesting specimens of this little known art. It comes from the splendid historical collection of the Counts Borgia Bandolini of Perugia, which has unfortunately been dispersed a short time ago. The casket is decorated on the four sides and cover with



SIDE OF PERUGINESE CASKET

The Connoisseur

representations of Roman history: The Combat of the Horatii and Curiatii, Mucius Scaevola, Brutus haranguing the crowd, and two other scenes that cannot so easily be identified. The decoration of the cover consists of candelabra and winged geni which are also directly derived from Roman art.

The principal scenes on the four sides represent Roman personages with such minute accuracy as regards the costume, that the question immediately arises: Where did the artist find his models? In which classical representation did he find his scenes and types?—questions which it is not easy to answer, and which, moreover, would only throw light upon one aspect of the problem of this precious casket. It shows, however, how in the quattrocento, in a district

THE table illustrated is a very fine example of the Regency style of carved and gilt wood, with a black background to the gilt decoration. Though of the Regency style, it was probably made in England at a time when that style was considerably influencing the work of English craftsmen. It came from a house in Shropshire, and is now the property of F. Derwent Wood, Esq.

OF the wealthy and once important Cistercian Abbey of S. Sauveur at Antwerp scarcely any memento remains except the carved stone tablet which records its foundation, and a wooden towel-holder which did

Carved and Gilt Table of the Regency Period

A Conventual Towel-holder



TABLE OF REGENCY PERIOD

that was poor as regards classic remains, Roman art repeated its forms and models for the decoration of small objects for domestic use. The Renaissance of the classic spirit asserted its vitality and energy far from the great centres where the new idealism helped to renew Italian art. And the small art industry repeated with a humble but clear and decided voice the echo of the great æsthetic revival. Even industry, which was bound firmly to tradition, forgot its Byzantine origin to be rejuvenated by the rising sun of the Renaissance.—A. J. R.

IN the article which appeared in our April issue the date of the Delft ware referred to therein was inadvertently given as "the sixteenth century." It should have been "the seventeenth century."

Ancient Pharmacy Jars

duty at one time, no doubt, in its cloisters. The abbey buildings, some of which still stand in the Rue Pierre Pot, behind the Hotel de Ville, have had some curious vicissitudes. The foundation was, at first, purely a charitable one, it having been originally intended as an institution for the relief of poor prisoners confined in the neighbouring *Steen*. Its founder, Peter Pot, was a wealthy merchant of Utrecht, having business connections with Antwerp, and in 1432 he built the church of S. Sauveur, and installed in the conventual buildings some Cistercian monks from his native city to carry out his charitable wishes; and the stone tablet recording his donation is preserved in the Musée d'Antiquités. The buildings appear to have been destroyed in the Spanish troubles at the end of the sixteenth century, for it was re-built in 1591, and in 1654 it was raised



TOWEL-HOLDER FROM THE ABBEY OF S. SAUVEUR, ANTWERP

to the dignity of an abbey. It was suppressed in the Revolution, and the conventual buildings were turned into private residences, while, strange to say, the church of S. Sauveur, after having served as a warehouse, became in 1846 the Jewish Synagogue.

The towel-holder, which is also in the Antwerp museum, is an exceedingly spirited piece of wood-carving of the seventeenth century, and doubtless formed part of the fittings of the convent when it was raised to abbatial rank. If the figure holding the towel roller is intended as a portrait of one of the Cistercian brothers, it clearly represents one who looks as if he were very much above his business.

J. TAVENOR-PERRY.

THE portrait of Shah Abbas II. of Persia which we publish herewith is not only interesting from an historical point of view, but is a beautiful example of the work of the Oriental miniaturists. This Shah, who reigned from 1642 to 1666, was the seventh in order of succession of the Sufi dynasty which ruled Persia continuously for nearly 200 years; and he was grandson to the great Shah Abbas to whom our James I. sent an embassy.

The picture, which measures six by nine inches, is painted in body colour on a thick brownish paper flecked with green. The Shah is clad in a pink tunic, and is seated against a great pillow of cloth of gold on a carpeted dais, with a pierced parapet and a garden in the background. His turban

is purple with gold bands and black aigrettes, and in his left hand is a sword in a black scabbard suspended from a golden belt. He is also adorned with two attributes, which are unusual in portraiture, at all events in conjunction with each other—the aureole and the wine-cup. The Sufis, like the rest of the Persians, were Shi-ites, and not so strict in the avoidance of wine as were the more orthodox Muslims; and the Shahs of the Sufi dynasty were pre-eminently addicted to it. So much was this the case, that when Shah Husain, the last of his race, with the idea of reformation “signed the pledge,” his indignant grandmother, jealous for the family traditions, intervened and compelled him to break it. In placing an aureole round his head, the Shah merely followed the custom of his neighbours the Moghul Emperors of India, who are almost invariably so decorated in their portraits. The aureole thus used was merely intended as an attribute of power, and is not to be confounded with the nimbus with which the Christian Church decorates its saints. The picture is in the possession of Mr. J. Tavenor-Perry, and has never before been published.—J. TAVENOR-PERRY.



PORTRAIT OF SHAH ABBAS II.



ST. PETER AND JUDAS ISCARIOT

THE two scriptural figures reproduced represent Judas Iscariot with the Crucifix and St. Peter. They are either Plymouth or Bristol china. The three coloured figures are Chelsea —the one on the right being Milton, that on the left Shakespeare, and the female figure in the centre seated on a form being the Muse of Music. The other two beautifully modelled Chelsea figures are white. They represent Woodward as the "Fine Gentleman," and Kitty Clive in "Lettie."



CHELSEA FIGURES OF KITTY CLIVE AND WOODWARD

THE plate of *Mrs. Whitbread* which we reproduce in the present number is generally recognised as one of S. W. Reynolds's most successful efforts in mezzotint. Hoppner painted the portrait and exhibited it at the Royal Academy in 1798, and in the same year Reynolds published his mezzotint from his address at 46, Poland Street. One of the most rapid and prolific engravers of his time, S. W. Reynolds executed some 350 plates, in addition to a long series, extending to several hundred, of small plates after the works of Sir Joshua Reynolds. Famous himself as an engraver, he also deserves

notice from being the master of Samuel Cousins, who went to him as his pupil at Poland Street in 1814.

The charming colour-print, *Love*, after Cosway, is a typical example of the work of that eminent stipple engraver Thomas Ryder, one of that great army of engravers in this manner who followed in the footsteps of Bartolozzi. Amongst his work his engravings after Cosway are undoubtedly the best, though some of the prints that he executed for Boydell's *Shakespeare Gallery* are also of excellent quality. He also engraved many of Bunbury's designs, as well as some after Westall, Kauffman, and Hogarth.

In 1906, in our December number, we reproduced *La Madonna del Gatto*, after Cardon's engraving of P. W. Tomkin's drawing of Baroccio's famous picture. In the present number we reproduce another of Tomkin's drawings, Andrea del Sarto's painting of the *Virgin and Child with Elizabeth and St. John*.

One of the treasures of the Duke of Devonshire's collection at Chatsworth is Reynolds's portrait of the beautiful *Lady Betty Compton*. We are enabled to reproduce an excellent reproduction from a colour-print by Franz Hanfstaengl.



CHELSEA FIGURES OF SHAKESPEARE, THE MUSE OF MUSIC, AND MILTON

THE ticket here reproduced is an interesting proof of the fact that the habits of art students were, in the eighteenth century, pretty much the same as they now are; and that occasional excursions into the domains of music were, even then, popular

among the devotees of the sister arts. The original of the illustration is 7 in. by 4 in. in size, and is printed in red. On the back, in flowing script, is a cypher, M. A. P., which may well be the autograph of Michael Angelo Pergolesi, to whose little known history this print adds just one crumb of new information. The date, last figure of the year, and hour are inserted in ink, space having been left by the engraver for the purpose. Pergolesi is, of course, known—from the imprint of his *Book of Ornaments*—to have lived at 16, Broad Street, Golden Square, certainly from 1st May, 1777, to 30th August, 1792; but the fact that he kept a "Drawing Academy" at that address has not hitherto been noted in his scanty biographies. Golden Square was the centre of the foreign artistic colony at the time. When Bartolozzi came to England, he there joined Cipriani, who had been living in the neighbourhood for four years; and Angelica Kauffman also dwelt near by.

Pergolesi never achieved the success of his more famous compatriots, who, however, must have helped him from time to time. In his advertisement, issued with Part XII. of the *Ornaments*, he, after remarking that future parts would cost 7s. 6d. instead of 6s., but would contain an extra plate, goes on with great gusto to a postscript: "N.B.—In No. 15 or 16 will be introduced a superior Engraving of Summer, designed by Cipriani, and engraved by Bartolozzi, R.A., Engraver to her Majesty." This duly appeared, and is well known to collectors. Mr. R. S. Clouston is perhaps, in view of this notice, a little hard on Pergolesi; who thus

certainly did not disguise from his subscribers his own inferiority to the greater men. At the same time one must admit that inferiority: the invitation card, undoubtedly his own work, shows a lamentable weakness in the drawing of the figures, and not too much strength in that of the ornament.—E. F. STRANGE.



ART STUDENTS' CONCERT TICKET, 1781

WHEN in 1863 W. Chaffers first published his now world-famed handbook *Marks and Monograms on Pottery and Porcelain*, it was a modest, slim volume of about 273 pages. Since then it has gone through no less than twelve editions, the last of which we have just received being a bulky volume of about 1,000 pages. For thirty-five years this invaluable work has always been looked upon as the chief work dealing with china marks, and though many other books have appeared on the subject, "Chaffers" still holds the foremost position. The present edition calls for attention solely because Mr. Frederick Litchfield has added a useful appendix of some fifty pages, in which he gives in a most interesting manner just that advice that an amateur wants to know, and also gives lists of prices realised for representative pieces which have appeared at auction during the past three years. Otherwise the book is the same as the ninth edition published eight years ago, having apparently been printed from the same plates. Consequently the book teems with what time has turned into inaccuracies, and it seems a pity that the whole work could not have been revised and brought up-to-date.

As an instance, many pieces are recorded as being in collections which have been dispersed since 1900—the Huth collection dispersed in 1905 being referred to again and again, while on page 526 one reads that there is an example of a certain class of china in the collection of the Right Hon. W. E. Gladstone. On page 393 we read, "H.R.H. the Duke of Edinburgh lately exhibited at South Kensington," and similar statements are to be found all through the book.

In the section dealing with Staffordshire pottery, a paragraph dealing with its present-day manufacture only gives statistics up to 1872, whilst the references to *Chaffers's Ceramic Gallery* which occur on nearly every page refer to the 1872 edition, and not the new edition published last year.

Chaffers's original list of works of reference, which has several times been revised, has been enlarged by the addition of a short list entitled *Recent*

Additions to the Bibliography; but it is so incomplete that it might easily have been omitted. It has, to commence with, been most carelessly compiled—"Gulland," for instance, being spelt "Gullard," and "Rathbone," surely a name well enough known in the china world, being spelt "Rashbone," while such important works as Mr. Laking's great work on *The King's Sevres* and Rhead's *Staffordshire Pots and Potters*, to give only two instances, are not even mentioned.

The production of such a work naturally necessitates a heavy expenditure, but we think that it would have been more satisfactory for all concerned had the publishers revised the old ninth edition instead of reprinting it with the useful, though all too brief, appendix compiled by Mr. Litchfield.

Books Received

- Decorative Heraldry*, by G. W. Eve, 6s. net; *Easter Eggs*, from the German of Christoph von Schmid, illustrated by M. V. Wheelhouse, 2s. 6d. net. (George Bell & Sons.)
- Portuguese Architecture*, by Walter Crum Watson, 25s. net; *My School and My Gospel*, by Sir Hubert von Herkomer, C.V.O., R.A., 21s. net. (A. Constable & Co.)
- Shakespearean Representation, its Laws and Limits*, by Percy Fitzgerald, M.A., F.S.A., 6s. net; *West Tawnyford, Middlesex*, by Mrs. Basil Holmes, 1s. net. (Elliot Stock.)
- Folklore as an Historical Science*, by George Laurence Gomme, 7s. 6d. net. (Methuen & Co.)
- The Langham Series of Art Monographs: Murillo*, by Albert F. Calvert, 2s. 6d. net. (Siegle, Hill & Co.)
- The Church Plate of the City of Chester*, by T. Stanley Ball, 10s. 6d. net. (Sherratt & Hughes.)
- British Trees*, Vols. I. and II., drawn and described by Rex Vicat Cole, 25s. net. (Hutchinson & Co.)
- A Guide to the Paintings in the Churches and Minor Museums of Florence*, by Maud Cruttwell, 3s. 6d. net. (J. M. Dent & Co.)
- Wood Carving*, edited by Paul N. Hasluck, 7s. 6d. net. (Cassell & Co.)
- A Key to the Ancient Parish Registers of England and Wales*, by Arthur Meredyth Burke, 10s. 6d. net. (Sackville Press, Ltd.)
- Portraits in Suffolk Houses (West)*, by Rev. Edmund Farrer, F.S.A., £2 10s. net. (Bernard Quaritch.)
- North Italian Painters of the Renaissance*, by Bernhard Berenson, 6s. (G. P. Putnam's Sons.)
- Répertoire Général des Collectionneurs*, 12 francs. (E. Renart, Paris.)
- Catalogue of the Library of the Royal Statistical Society.*
- The Mask*, a Monthly Journal of the Art of the Theatre, 1s. net. (D. J. Rider.)

* *Marks and Monograms on Pottery and Porcelain*, by W. Chaffers, 12th edition; Reeves & Turner, 42s. net.







VIRGIN AND CHILD, ELIZABETH AND ST. JOHN. ANDREA DEL SARTO.
Drawn by P. W. Tomkins.

ANSWERS TO CORRESPONDENTS

Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of THE CONNOISSEUR is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Correspondence Manager, THE CONNOISSEUR MAGAZINE, 95, Temple Chambers, Temple Avenue, E.C."

Books.—*Prayer Book, 1682.*—10,665 (Kidlington).—Unless your Prayer Book is in fine old binding, it has no special value.

French Edition of Virgil, 1649.—10,629 (Erdington).—This is not worth more than about 10s. The other book you describe is of very little note.

"The Young Artist's Companion," by David Cox, 1825.—10,650 (Aberdeen).—We do not quite recognise this title; but the book being late, we doubt whether it would realise £5 at a London auction. However, if the volume were sent us, we could give you a definite opinion. A copy of Cox's *Treatise on Landscape Painting*, 1814, fetched £7 5s. at Messrs. Hodgson's rooms last year. Your little edition of *Lamb's Tales* is of no great value.

"The Waggoner," by William Wordsworth, 1819.—10,634 (Oxford).—If your poem is a first edition, it would realise about £1 1s., being in original paper covers. *The Fudge Family*, 1818, is worth only a few shillings.

"Gersonis," 1570.—10,648 (York).—Your book is of no value.

Captain Cook's "Travels," 1781, and Percy's "Anecdotes," 1830.—10,685 (Dubbs).—Your books are probably small editions, worth at the most 10s. or 15s. each.

Stebbing's "National Portrait Gallery," 1829-33.—10,682 (Sevenoaks).—Your forty-eight parts of this work are not worth more than £1. Your edition of *Lodge's Portraits*, if complete, is worth about £3.

Coins.—*Leeds Halfpenny, 1791.*—10,649 (Albany, N.Y.).—This is a very common copper tradesman's medal, such as curio dealers here sell for a few pence.

Engravings.—*Morland.*—10,600 (Stockholm).—The two coloured prints you mention are probably not genuine old engravings. They may be Continental copies, though we cannot give a definite opinion without seeing them. There is no record of Morland having engraved any of his own pictures.

"A Game Market," etc., by R. Earlom.—10,611 (Wadhurst).—If your mezzotints are good early impressions, about £15 to £20 should be obtained for the set of four.

"Death of General Wolfe," after B. West, by W. Woollett.—10,608 (Sheffield).—This print is worth about £3 10s., and *The Battle of La Hogue* about £2.

"Miss Cabben," after G. Willison, by V. Green.—10,652 (Cornwall Gardens).—Your mezzotint having been cut close is not worth more than £3 to £4. The stipple—*Penelope Awakened by Euryclea*—should fetch 30s.

"Venus," after Titian, by Sir R. Strange, etc.—10,652 (Southsea).—The values of your three prints are approximately as follows: *Venus*, £1 10s.; *Le Coucher*, after Van Loo, by Porporate, £2; and *Mr. Kean*, after J. J. Halls, by C. Turner, 30s.

Shakespearian Prints.—10,664 (Bedford).—The value of your Shakespearian illustrations, if printed in colours, is about £5 or £6 a piece; if in brown, about £1 to 30s.

Coloured Prints, after A. Buck.—10,659 (Bishop Auckland).—If good old impressions, £10 to £12 would not be too high a price to expect for the pair of engravings you describe.

Coloured Prints.—10,668 (Cardiff).—Your two prints are just a little over 100 years old, dating, therefore, into the eighteenth century. It was frequently the case at that period to print impressions on satin, and use them as screens. The *Boy with Fighting Cocks*, after W. Hamilton, is worth about £4, and *Robin Hood* about 30s. They should be framed in $\frac{3}{4}$ inch gilt oval frames in what is known as Bartolozzi pattern. Only about $\frac{1}{4}$ inch of white margin should be shown.

"Creusa Appearing to Æneas," after M. Cosway, by V. Green, etc.—10,680 (Southport).—Your prints are worth only a few shillings each.

Hunting Prints, by F. Herring.—10,679 (Southampton).—These prints are of early Victorian period, and they are not in much demand. The value of the set is not more than £4 or £5.

"The Favourite Rabbit," after J. Russell, by C. Knight.—10,681 (Coventry).—The value of this print, if in good condition, is about £4 or £5.

"Sun Rising," after Claude.—10,704 (Leith).—Your print is not worth more than about 15s.

"The Vice," by W. H. Simmons.—10,818 (West Croydon).—Your coloured print is of very small value indeed.

Coloured Sporting Prints, by J. F. Herring.—10,822 (Elgin).—These are in little demand, and worth only about £1 or 30s. each. The sporting prints that are sought for are those by Alken, Sartorius, Pollard, etc.

Objets d'Art.—*Iron Casting.*—10,694 (Shoreham).—Your iron casting of "The Last Supper," by Leonardo da Vinci, was probably made in the later part of the eighteenth or early in the nineteenth century, and is therefore too late to be of much value to a collector. It is worth about £2 10s.

Pewter Coffee Urn.—10,660 (Weston-super-Mare).—The value of your coffee urn, which dates about the end of the eighteenth century, is from £2 2s. to £2 10s.

Needlework Picture.—10,621 (Easingwold).—Your needlework picture, depicting the *Death of General Wolfe*, is after the well-known picture by Benjamin West. The picture has probably been made by working over one of the engravings printed on silk, leaving the faces, etc.—a common practice. The value is about £12 to £15.

Plaster of Paris Plaque.—10,662 (Longtown).—This is unsaleable. Your old *London Almanac, 1784*, is worth a few shillings.

Pictures.—Portraits of Duke of Wellington, by Sir Thomas Lawrence.—10,637 (Baildon).—There are portraits of the Iron Duke by Lawrence in the Royal collection at Windsor, and at Apsley House, but we do not know which is the one you refer to. Lawrence painted several portraits of the great soldier, and it is possible, of course, that yours may be an original. The only way to judge is by inspection.

Boilly.—10,610 (Liverpool).—We do not know the painter you mention. Perhaps you mean Julien Boilly, son of Louis Leopold Boilly. We can value your picture if it is sent for inspection.

Dutch School.—10,599 (Leicester).—The term "Dutch School" as we understand it implies all pictures of Dutch origin, irrespective of value. It is frequently used by auctioneers to describe pictures that are undoubtedly by old Dutch masters, but which are not definitely attributed to any well-known painter.

Pottery and Porcelain.—Silver Lustre.—10,612 (Funchal).—The pottery you describe is evidently old Staffordshire silver lustre, which was produced in the second half of the eighteenth and the early part of the nineteenth centuries by the application of a deposit of metallic platinum to the surface of pottery and porcelain. Good prices are always obtainable for fine specimens.

Wedgwood Marks.—10,598 (Streatham Hill).—Several marks were used by Josiah Wedgwood and his successors at Etruria. Chaffers says, "Any unmarked piece must not be condemned on that account alone. Undoubted pieces of genuine old Wedgwood—many of fine quality—are at times met with

without any mark. The omission may occur from various causes—carelessness, putting the piece to the lathe after marking, thinning down medallions, or the lapidaries' work grinding it down to fit to a metal mount. If made at Etruria, either in Josiah's time or later, it will carry its own marks of identification."

Cups and Saucers.—10,698 (Edinburgh).—From your photographs and description, we should say that the cups and saucers, Nos. 1, 2, and 3, were Chinese of the eighteenth century, the first being worth about 15s., and the other two 7s. 6d. each. The fruit dish, No. 4, appears to be Leeds. The value of these perfect would be about £5. If No. 5 is soft-paste Lowestoft, as we think it may be, it is worth £1 1s. The mug, No. 6, is a common English type, and it is impossible to identify the make without seeing it. It is worth about £3 10s.

Toby Jugs.—10,666 (Islington, N.).—Your Toby jugs are of very unusual size. If they are over 100 years old, they must be very rare. We must see one to value.

Copeland Bedroom Ware.—10,670 (Hereford).—This has no collector's value. The set might fetch £1 or so at a sale.

Sunderland Jug.—10,644 (Mitcham).—Sunderland jugs with view of bridge are common. The verses connecting your specimen with the masons' order make it more interesting than usual. The offer of £4 4s. is full value.

Dutch Tiles.—10,647 (Malabar).—Your Dutch tiles are probably of late seventeenth or early eighteenth century make. If perfect, they fetch about 2s. 6d. each. Your Chinese jardinières are apparently Nankin. They are very difficult to value without inspection, as the Chinese were so conservative in their designs. If eighteenth century, the pair should bring, perhaps, £12 to £15.

HERALDIC CORRESPONDENCE

CONDUCTED BY A. MEREDYTH BURKE

1,369 (Torquay).—"Margaret, Baroness Somers," was the first wife of John Somers Cocks, 2nd Baron Somers, who was created Viscount Eastnor and Earl Somers, 17th July, 1821, and the only daughter and heiress of the Rev. Treadway Russell Nash, D.D., of Bevere, in the parish of Claines, Worcestershire, by Margaret, his wife, daughter of John Martin, of Overbury. Dr. Nash, who was a celebrated antiquary and historian, took his degree of D.D., in 1758, at Worcester College, Oxford, and soon afterwards obtained the rectory of St. Peter's, Droitwich; but, coming into the possession of his family estate, he employed his time and his fortune in the investigation of the antiquities of the county in which he resided. He published, in 1782, *Collections for the History of Worcestershire*, in two volumes, comprising materials collected by the Habingtons in the seventeenth century, and augmented by Dr. Thomas and Bishop Lyttleton. Subsequently he published in the *Archæologia*, "Observations on the Time of the Death and Place of Burial of Queen Katherine Parr." He also edited Butler's *Hudibras*, in three volumes. Dr. Nash died in the year 1811, at the age of eighty-seven, and his daughter, the Countess Somers, who had issue three sons and one daughter, died the 9th February, 1831. Her eldest son was killed in 1812 at the assault of Burgos, and her second son, John Somers, succeeded in 1841 to the earldom conferred upon his father.

1,378 (Winslow).—The arms of the See of Oxford appear to owe their origin to the ancient Arms of the Priory of St. Frideswide, the church of which, since 1546, has been at once the cathedral of the diocese and the chapel of Christ Church College, and, according to Wood, the "three heads in chief" were originally intended to represent King Didanus, Queen Safrida, and their daughter, St. Frideswide.

1,386 (London).—A particular journal of the siege of Basing was printed at Oxford in 1645; and a curious letter on the subject, addressed to the Speaker of the House of Commons, and written in the Protector's own hand, is preserved in the British Museum. The siege of this fine seat, which had been converted into a garrison for Charles I., lasted from August, 1643, to 16th October, 1645, when the mansion was taken

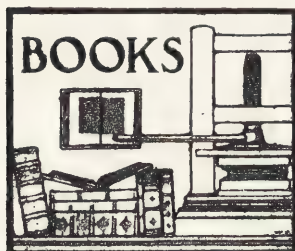
by storm, with the owner and about 200 persons in it. Lord Winchester, it is said, had caused to be written with a diamond in every window of the house the family motto: "Aimez Loyaulte," which so exasperated the republicans, that they burnt the house to the ground, having first plundered it of money, jewels, and furniture to the value of £200,000.

1,392 (London).—William Penn, the founder of the North American colony of Pennsylvania, was a son of Sir William Penn, Knt., Admiral of England and one of the Commanders at the taking of Jamaica. According to his epitaph in Redcliffe Church, Bristol, the admiral was born in that town in 1621, and came of ancient lineage. He appears to have been a Captain in the Navy at twenty-one, Rear-Admiral of Ireland at twenty-three, Vice-Admiral of England at thirty-one, and General in the first Dutch War at thirty-two. He became member of Parliament for Weymouth in 1655, and in 1660 was appointed Commissioner of the Admiralty, Governor of the Fort and Town of Kinsale, Vice-Admiral of Munster and a member of that Provincial Council. In the Dutch War of 1664, he served as Chief Commander under the Duke of York. Thurloe's *State Papers* contain the minutes of his proceedings in America, from which it would appear that on his landing in England in 1665, he was committed to the Tower for leaving his command without leave, but was soon afterwards released. His death took place at Wanstead, Essex, 16th December, 1670. His son, William Penn, was born in the parish of St. Catherine, near the Tower, 14th October, 1644, and was educated at the school of Chigwell.

1,399 (Exeter).—The baptism of Oliver Cromwell is recorded in the Parish Register of Huntingdon for 1599. The actual wording of the entry is as follows:—"Anno Dni. 1599. Oliverus, filius Robti Cromwell genor et Elizabeth Ux eius natus vicesimo quinto die Aprilis et baptisatus vicesimo nono eiusdem mensis." The Cromwells of Huntingdonshire were of Welsh extraction, but for several generations had resided at their fine old ancestral home of Hinchinbroke. The social decline of the family was remarkable. The Lord Protector's great-grandson was a grocer on Snow Hill, and one of his grand-daughters died in a Suffolk workhouse.



REFERENCE was made last month to the modern portion of the library of the late Rev. Dr. Gott, Bishop of Truro. It was not necessary to say very much about it, for such books as comprised this part of the collection were of quite an ordinary character. Very different in every possible respect was Dr. Gott's collection of books and manuscripts which Messrs. Sotheby sold on the 20th and 21st of March. They were collectors' books in the most circumscribed and exclusive sense of the expression, and the sale was the most important which has, so far, taken place this year.



Before referring to this important sale in detail it is necessary to observe that the books were, with others previously disposed of, and which, therefore, are not to be found in the sale catalogue, exhibited some months ago by a well-known West End firm, and appear in their price current of literature as the "Bibliotheca Pretiosa." Our concern is solely with those catalogued by Sotheby's, and the entries are numerous enough and sufficiently important to warrant some modern Dibdin in writing a solid quarto devoted to their merits.

Before dealing with Dr. Gott's library, however, or rather what remained of it, there are one or two other sales which may conveniently be noticed. The first of these took place on March 11th at Christie's, and comprised the library of the late Mr. T. H. Ismay, of Dawpool, Cheshire, and other books from various sources, some of them of very considerable interest. For instance, a folio containing a number of engravings after Boucher and other French artists, though not very important in itself, was bound in red morocco extra with the arms of Madame de Pompadour on the sides. The presence of the little castles, her distinguishing badge, sent the price of the book to £90, while a copy

of Horace, published at Paris in 1733, the same year as the London "Post Est" edition, hereafter mentioned, realised £25 for a similar reason. It had formed part of the private library of Louis XVI., and had the initial "L" on its morocco sides. An inscription on the fly leaf recorded that the ill-fated king often took the book with him when walking in the grounds of Versailles. Another book which also attracted, to some extent, at least, by reason of its binding, though it is scarce in itself, was the 1477 edition of Dante's *La Divina Commedia*, the first containing the commentary of Benvenuto da Imola. The binding was peculiar, consisting of oak boards, covered with leather in the usual manner, but entirely covered with gold, and protected by four silver masks as bosses, and silver corners. This relic, which was in a massive silver casquet, realised £53, and may be regarded as being cheap at the price.

Other books sold on this occasion comprised *Holbein's Portraits*, by Chamberlaine, 1792-1800, £42; Hasted's *History of Kent*, 4 vols., folio, 1778-99, £18 10s. (old russia); Watteau's *Figures de Différents Caractères*, Paris (c. 1740), folio, £120 (half mor., several plates missing and others inlaid); the *Boke of Common Prayer*, printed by Edward Whitchurche in 1552, being the second Prayer Book of King Edward VI., £64 (old calf, had the two rare leaves of an "Acte for the uniformitie of Common Prayer," but sold not subject to return); and Pluvinel's *Manège Royal*, Paris, 1623, folio, £30 (old russia, with the arms of Louis XIII. on sides). This exceptional copy had the title (repaired) containing the Royal Arms of France, four portraits (two extra mounted), and 61 large plates by Crispin de Pass.

The practice of hand-painting the title pages and margins of books, once prevalent, though that is long ago, does not commend itself to collectors of the present day; in fact, books so treated seem to be regarded with feelings which it would be rank flattery to call "mixed." Whether the work is ill or well done, the result is in almost every instance the same; nothing but the personality of some really great artist can blot the record out. A very good instance of what is meant is supplied

by a copy of the now scarce "Poems" which Mr. George Meredith got John W. Parker & Son, of the West Strand, to print for him in 1851. As a rule a good copy of this book in its original cloth is worth, let us say, £25. At the sale we are now describing a copy in the original cloth realised £6 10s. The title page and margins had been illuminated by hand with great pains, and, as the result shows, at great cost also.

Messrs. Sotheby's sale of March 12th and 13th contained nothing of any particular interest, and it is not necessary to do more than mention a sound copy, in morocco extra, of the "Opera" of Horace engraved throughout, 2 vols., 8vo, 1733-37, £8 17s. 6d. This is known as the "Post Est" edition, by reason of the error in the Latin inscription on the medal at page 108, Vol. II., which is made to read, "Cæsar tribun post est," instead of "potest."

Messrs. Puttick & Simpson's sale of the 17th and 18th of March was also of qualified interest, the only work of exceptional importance contained in it being *Alaric at Rome*, the prize poem recited by its author, Matthew Arnold, in Rugby School on June 12th, 1840. This pamphlet of eleven pages did not attract any attention till about twenty years ago, when Mr. Edmund Gosse, as the outcome of one of the smartest pieces of literary detective work which has ever been carried to a successful conclusion in our time, identified it, by its style, as from the pen of the son of the celebrated schoolmaster, Dr. Arnold, one of the central figures of "Tom Brown's Schooldays." At that period Mr. Gosse's copy was the only one known, but several examples have since been discovered. This one, complete and clean, in its original printed wrappers, realised £48.

Dr. Gott's library, to which reference was made in the earlier paragraphs of these notes, was catalogued in 324 lots, which realised the large sum of £12,830, though some of the books certainly sold for less than we should have anticipated. On the first day a perfect copy, perhaps the only one in existence, of *The Golden Legende*, printed by Caxton in 1483, realised £1,300 (morocco, antique). It was somewhat cut down at the top, and some thirty leaves had been mended. As against these defects it contained the "Life of St. Thomas of Canterbury," which is nearly always missing, torn out probably by the Reformers of the days of Henry VIII., in whose eyes St. Thomas was anathema. This, it may be mentioned, is the third book with woodcuts printed in England. A desirable, but not altogether immaculate, edition of the *Biblia Pauperum*, printed from blocks about the year 1450, the first Latin issue according to Heineken, was sold, not subject to return, for £1,290. The last leaf, though genuine, appeared to have been extracted from another edition. A "block book" is, of course, a book printed from engraved wooden blocks, a page at a time, and not from metal types in the usual way. The invention of printing rang its death-knell, though it lingered till 1510, when Vavassore, of Venice, produced in this way the *Opera Nova Contemplativa*, known as "the last of the Block Books." It contains text on sixty-four leaves

ornamented with woodcuts from the designs of Albrecht Dürer.

Many of Dr. Gott's books realised small sums—less than 20s.—but more loomed large, some of them being unusually fine copies such as are rarely met with now. No perfect example of the *first edition of the Bible in English* is known, and Dr. Gott's copy having the map, title-page, and five leaves in facsimile was, on the whole, a very desirable one, and well worth the £175 paid for it. It may be mentioned that this Bible was printed by Jacob van Meteren at Antwerp in 1535, and sent to Nicholson, of Southwark, in sheets, as an Act of Parliament had been passed a year or two previously prohibiting the introduction of bound books into England. The *Breviarium* according to the use of York, printed at Paris by Regnault in 1533, was catalogued as unique, and realised £355 (two leaves slightly defective), while £145 was realised for *Robinson Crusoe* in 3 vols., 1719-20, that is to say, for "The Life and Strange Surprising Adventures," "The Farther Adventures," and the "Serious Reflections." The third volume is nearly always missing, and is of special interest for its frontispiece containing a bird's-eye view of the island of Juan Fernandez, recently reported to have been swallowed up by the sea, but which, as a matter of fact, is yet to be found in its accustomed place in the South Pacific. It is said that *Robinson Crusoe* first appeared in a periodical publication entitled, "The Original London Post," from numbers 125 to 289 inclusive. This may be so, but though the point appears to be anything but well established in the face of the strange "O" edition belonging to Dr. Purves, a set of these numbers realised as much as £115 (No. 257 in facsimile). It may be said that no absolutely perfect and complete set of these sixty-four numbers can be traced.

Later on in the day two copies of *Paradise Lost*, with the first and second title-pages, realised £155 and £192 respectively. Both were sound copies bound in modern morocco, and it is worthy of note that the order of these title-pages as given by Lowndes is probably wrong. Both title-pages are textually identical, but the better opinion now is that the first title-page has the name of the author in smaller type, whereas at one time this was regarded as indicating the second title. It was Professor Masson who first threw doubt upon the order; but even yet the point may be considered doubtful. At any rate the booksellers' and auctioneers' catalogues still follow the old rule of "large type first." A copy of Ben Jonson's *Execration against Vulcan*, 1640, written just after his library had been destroyed by fire, was especially noticeable, because it had the autograph "Izaak Walton" on the title-page. It realised £10 only, however, there being apparently some doubt whether the signature was genuine. It may have been; but the "cruel old coxcomb," as Byron calls Izaak, did not, as a rule, sign his name at full length, and moreover the *Execration against Vulcan*, as a book, was hardly in his line.

The withdrawal at £3,850 of the first four folios of *Shakespeare's Plays* was a disappointment. This

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occurred on the second day of the sale. Those who wanted these books and did not get them seem to have consoled themselves to some extent by the reflection that the first volume of the series was hardly in such a remarkably choice and tall condition as it might have been. One corner of the title page was in facsimile, Ben Jonson's verses were "guarded," and several leaves were mended. Worse than all, it only measured $12\frac{7}{8}$ inches by 8 inches, whereas the copy which realised the largest amount ever paid (£3,600) was 13 inches in height by $8\frac{3}{4}$ inches across; in other words, the Van Antwerp copy was "taller" and altogether better. The first edition of *The Merchant of Venice*, J. Roberts, 1600, was, however, sold, and realised £290. It was the only one of the quartos remaining, the others having been previously disposed of. For this £700 had been asked—rather a large amount one would think, though it is really impossible to say what such coveted works will not realise when put to the test, and the price was very probably justified, although it was considerably reduced as events turned out.

Among the many other rare and valuable books disposed of at this sale the following are particularly noticeable:—Milton's *Paradise Lost*, 1667, the first title-page according to Professor Masson, and the second according to Lowndes, £155 (morocco, J. P. Kemble's copy); *Paradise Lost*, 1667, the second title-page according to the Professor, and the first in the chronology of Lowndes, £192 (morocco plain). Another copy with the seventh title-page, 1669, realised £27 (morocco), and yet another with the eighth, 1669, £25 10s. (morocco). As much as £140 was obtained for a large paper copy of Painter's *Palace of Pleasure*, 2 vols., 4to, 1566-7; £105 for the first issue of the first *Prayer Book of King Edward VI.*, 1549, and £72 for the second issue bearing the same date. These issues can be told from the dates, that published March, 1549, being now accounted the first. Some thirty other Prayer Books were also sold, and many of them brought high prices, as, for instance, *The Book of Common Prayer Noted*, printed by Richard Grafton in 1550. This exceedingly scarce book, though somewhat wormed and otherwise defective, realised £158 (vellum), an amount almost equalled by the second *Prayer Book of Edward VI.*, printed by Whitchurche in 1552, small folio, £124 (old calf). It is little use continuing the list, as books of this class are not too well understood, and need special Bibliographies for their elucidation. It may be said that the Gott sale, as it will be quoted hereafter, was—the relapse of the four folios excepted—entirely satisfactory from the purchaser's point of view. The library was not known except to a few specialists; no London bookseller appears to have been intimately acquainted with its contents until it was catalogued for private sale; many of them did not even know till then that it existed. The books, as a whole, had been gathered together many years ago, and were in excellent condition. All these points were in its favour, and that they were unusually strong points cannot be doubted. Still, they did not tell with the force that might have been reasonably expected in all instances.

THE March sales were in many ways interesting and important, leaving nothing to be desired on the score of



variety. Perhaps the most noteworthy feature of the month was the high prices realised by works of modern artists.

The first three Saturdays at Christie's were taken up almost exclusively with modern pictures. The earliest

of these comprised the collections of the late Mr. C. J. Dickens, of Putney Hill, and of the late Mr. R. E. Tatham, of York Street, Portman Square, the 99 lots producing £28,552 13s. Although numerically the smaller portion of the sale (48 lots), the Tatham collection was by far the more important, and was obviously the formation of a man of educated taste and refinement. Several features of this sale lend themselves to lengthy comment had space permitted, but it must suffice to deal as briefly as possible with each "lot" in the order of sale. Among the drawings were: Sir E. Burne-Jones, *Love Among the Ruins*, 38 in. by 60 in., the first work of this subject painted by the artist, and rendered somewhat famous as having been damaged in Paris by a person who, mistaking it for an oil-painting, treated it with white of egg for photographic purposes; the affair caused a great outcry, but the artist himself repaired the drawing to the best of his ability—it now realised 1,575 gns.; D. Cox, *Lymne Castle, Kent*, 11 in. by $18\frac{1}{2}$ in., 1840, 240 gns.; F. Dicksee, *Memories*, 5 in. by $6\frac{1}{2}$ in., 135 gns.; Sir J. Gilbert, *The Standard Bearer*, 23 in. by $17\frac{1}{2}$ in., 1855, 210 gns.; H. G. Hine, *Folkington Hill, Sussex*, $19\frac{1}{2}$ in. by 35 in., 1874, 270 gns.; two by W. Hunt, *Too Hot*, $14\frac{3}{4}$ in. by $10\frac{3}{4}$ in., 540 gns.—from the Bolckow, 1892 (340 gns.), and G. James, 1897 (500 gns.), sales—and *Plums and Greengages*, oval, 8 in. by 11 in., 130 gns.; Sir J. E. Millais, *A Dream at Dawn*, $9\frac{3}{4}$ in. by $6\frac{1}{2}$ in., 430 gns.—from the Fowler sale, 1899 (410 gns.); G. J. Pinwell, *The Great Lady*, $17\frac{1}{2}$ in. by 26 in., 1873, 450 gns., the record price for a drawing by this artist; S. Prout, *The Entrance to Chartres Cathedral*, 28 in. by 21 in., 460 gns.; T. M. Richardson, *Naples*, $21\frac{3}{4}$ in. by $48\frac{3}{4}$ in., 1858, 370 gns.—another record price; C. Robertson, *The Mosque Door, Lower Egypt*, $39\frac{1}{2}$ in. by $26\frac{1}{2}$ in., 260 gns.; D. G. Rossetti, *Lady Lilfith*, 20 in. by 17 in., 1867, a small version of the Leyland picture, or perhaps a finished study, 420 gns.; Sir L. Alma-Tadema, *A Bacchante*, 18 in. by 12 in., 340 gns.; four by J. M. W. Turner, *Windsor Castle*, $11\frac{1}{4}$ in. by 17 in., 1,700 gns.—from the John Smith sale, 1870 (680 gns.); *Carnarvon Castle*, 11 in. by $16\frac{1}{2}$ in., 970 gns.—from the Novar collection, 1877 (760 gns.); *Constance*, 12 in. by 18 in., painted in 1842, 2,200 gns.—both this and the preceding drawing were at one time in Ruskin's collection; and *Zurich*, $11\frac{1}{2}$ in. by $18\frac{3}{4}$ in., 680 gns.—from the Gillott sale, 1872 (710 gns.); four by F. Walker, *The Harbour of Refuge*, 22 in. by $35\frac{1}{2}$ in., a version of the oil-painting

in the Tate Gallery, 2,850 gns.—a record price; *The Violet Field*, 9 $\frac{3}{4}$ in. by 15 $\frac{3}{4}$ in., 1,600 gns.; *The Bee-Hives*, 9 $\frac{3}{4}$ in. by 13 $\frac{3}{4}$ in., 550 gns.—from the W. A. Turner sale, 1888 (205 gns.); and *Blackberry Gatherers*, 8 $\frac{3}{4}$ in. circle, 140 gns.; P. De Wint, *Lincoln*, view of town and cathedral from the river, 11 $\frac{1}{2}$ in. by 35 $\frac{1}{2}$ in., 1,050 gns.—from the Dell sale, 1899 (480 gns.). The Tatham pictures consisted of five only: J. Linnell, sen., *The Timber Waggon*, on panel, 16 $\frac{1}{2}$ in. by 24 in., 1855, 550 gns.; Seymour Lucas, *The Roundelay*, 23 $\frac{1}{2}$ in. by 32 $\frac{1}{2}$ in., 130 gns.; G. Mason, *Gander*, 18 in. by 32 $\frac{1}{2}$ in., 1,900 gns.—a record price; Sir J. E. Millais, *Orphans*, 37 in. by 27 in., 1885, 1,540 gns.; and F. Walker, *The Old Gate* (Halsway Manor, Crowcombe), 52 $\frac{1}{2}$ in. by 66 in., 1869, 1,500 gns. The Dickins collection may be dealt with briefly, the more important pictures being: Edwin Ellis, *Whitby*, 23 in. by 43 in., 115 gns.; A. Mauve, *On the Scheldt*, 850 gns.; W. Müller, *Carrying the Hay*, 24 $\frac{1}{2}$ in. by 35 $\frac{1}{2}$ in., 1843, 340 gns.; C. Stanfield, *St. Michael's Mount*, 25 in. by 50 in., 1847, 165 gns.; and W. L. Wyllie, *Storm and Sunshine*, 40 in. by 65 in., 1885, 115 gns.

Mr. William Connal, of Glasgow, sold (March 14th) his important collection of pictures and drawings (most of which were purchased direct from the artists), in consequence of his giving up his London residence, 23, Berkeley Square; 85 lots showed a total of £8,948 2s. This sale will always possess an historic interest from the fact of its having contained an unprecedented number of works by Albert Moore, of whom Mr. Connal was one of the earliest patrons. There were 11 pictures by this artist: *Midsummer*, 61 in. by 58 $\frac{1}{2}$ in., 1,000 gns. (Mr. Connal gave £800 for it); *Reading Aloud*, 41 $\frac{1}{2}$ in. by 80 $\frac{1}{2}$ in., 800 gns.—this was purchased by Mr. T. A. Reid, who has since presented it to the Glasgow Corporation Gallery; *An Idyll: or the Lovers*, 31 $\frac{1}{2}$ in. by 28 $\frac{1}{4}$ in., 360 gns.; *Yellow Marguerites*, 25 $\frac{1}{2}$ in. by 19 in., 250 gns.; *White Hydrangeas*, 45 in. by 17 $\frac{1}{2}$ in., 250 gns.; and two studies for *Topaz*, 33 in. by 11 $\frac{1}{4}$ in., 100 gns. each. There were five pictures by Sir E. Burne-Jones, notably *The Pilgrim at the Gate of Idleness*, 37 in. by 51 $\frac{1}{2}$ in., 1874-80, 270 gns.; *The Heart of the Rose*, 37 in. by 51 $\frac{1}{2}$ in., 1889, 500 gns.; *A Wood Nymph*, 48 in. by 48 in., 1883, 1,130 gns.; and *A Sea Nymph*, 48 in. by 48 in., 1880, 100 gns.; and also two drawings by the same: *The Bath of Venus*, 52 in. by 18 $\frac{1}{4}$ in., 560 gns.; and *The Wheel of Fortune*, 45 in. by 21 in., 250 gns. Other artists represented in this collection were:—D. G. Rossetti, *Mnemosyne*, or *The Lamp of Memory*, 48 in. by 23 $\frac{1}{2}$ in., 250 gns.—from the Leyland sale, 1892 (310 gns.); F. Sandys, *Perdita*, on panel, 12 $\frac{3}{4}$ in. by 10 $\frac{1}{2}$ in., 150 gns.; and two by G. F. Watts, *Orpheus and Eurydice*, 29 $\frac{1}{2}$ in. by 18 $\frac{3}{4}$ in., 320 gns.; and *Artemis*, 20 $\frac{1}{2}$ in. by 16 $\frac{1}{2}$ in., 240 gns.

Pictures by Old Masters, the property of the late Sir Charles A. Turner, K.C.I.E., and others, formed the sale of March 16th, but contained nothing of importance. At the sale held by Messrs. Chesterton & Sons, at No. 9, Holland Villas Road, Kensington, on March 17th, by order of the executors of the late Mrs. Gertrude M. Dillon, a drawing by Turner, *The Upper Rhone Valley*, 15 $\frac{1}{2}$ in. by 11 in., realised £170; whilst a picture by J. Holland,

Rotterdam, canal scene with shipping, old buildings and church, 60 in. by 40 in., sold for £200.

Mr. G. R. Burnett's extensive collection of modern pictures and drawings occupied Messrs. Christie two days, Saturday, March 21st, and the following Monday, 312 lots producing a total of £11,902 5s. There have been several Burnett sales at Christie's, notably in 1860, in 1875, and in 1882, probably with others in which his name as owner does not appear in the catalogues. Some of the pictures sold in March have figured in previous catalogues, and if it would serve any useful purpose, the various fluctuations might be pointed out. One of the Turner drawings, *Lulworth Castle*, 6 in. by 9 $\frac{1}{4}$ in., which in the Dillon sale of 1869 realised 250 gns., only made 210 gns. The Burnett collection contained six other Turner drawings, only one of which reached three figures:—*Bow-and-Arrow Castle, Isle of Portland*, 6 in. by 9 $\frac{1}{4}$ in., 100 gns.; and also one by P. de Wint, *Newark Castle*, 10 in. by 16 in., 115 gns.; and two by Josef Israels, *Gathering Potatoes*, 11 in. by 16 in., 135 gns.; and *Pipering Food*, 13 in. by 7 in., 160 gns. Among the pictures were eight by Frank Brangwyn, of which two, *The Lord Mayor's Show in the Olden Time*, 19 $\frac{1}{2}$ in. by 23 $\frac{1}{2}$ in., 120 gns.; and *The Tower Bridge*, 24 in. by 29 $\frac{1}{2}$ in., 1897, have since been presented to the Guildhall Gallery by Mr. Sheriff Wakefield. The chief prices, however, were paid for pictures by artists of the Continental schools. There were eight by J. B. C. Corot, including *A Woody Landscape*, with a peasant woman and two cows on the bank of a river, 10 in. by 14 $\frac{1}{2}$ in., 150 gns.; *A View near the Coast*, with buildings, 9 $\frac{1}{4}$ in. by 12 $\frac{1}{2}$ in., 170 gns.; *A River Scene*, with a figure in a punt, evening, 14 in. by 19 $\frac{1}{2}$ in., 220 gns.; and *Ville D'Avray*, on panel, 10 in. by 13 $\frac{1}{4}$ in., 290 gns.; seven by C. F. Daubigny, *A View on the Coast*, 23 in. by 39 in., 260 gns.; *On the Oise*, on panel, 14 $\frac{1}{2}$ in. by 26 in., 150 gns.; *A Landscape*, with a stream, evening, on panel, 14 $\frac{3}{4}$ in. by 26 in., 150 gns.; and *A Village on the Oise*, on panel, 12 $\frac{1}{2}$ in. by 22 in., 1874, 350 gns.; H. Fantin-Latour, *Portrait of the Artist's Sister*, seated, reading, 10 $\frac{3}{4}$ in. by 10 $\frac{1}{4}$ in., 1861, 100 gns.; H. Harpignies, *A Landscape*, with a lady and child under some trees, 21 in. by 15 $\frac{1}{4}$ in., 300 gns.; six by J. Israels, *Prayer*, 35 in. by 23 $\frac{1}{2}$ in., 200 gns.; *An Old Fisherman*, 22 $\frac{1}{2}$ in. by 17 in., 150 gns.; *An Old Woman*, seated, sewing, on panel, 14 in. by 9 $\frac{1}{2}$ in., 200 gns.; *A Fisherman's Wife and Child*, on the shore, on panel, 14 in. by 8 $\frac{1}{2}$ in., 160 gns.; and *A Girl at a Window*, on panel, 11 $\frac{3}{4}$ in. by 7 $\frac{1}{2}$ in., 120 gns.; four by J. Maris, *A Coast Scene*, with stranded boats and fisherman, 15 in. by 18 $\frac{1}{2}$ in., 250 gns.; and *A Dutch Town on a Canal*, 8 $\frac{1}{4}$ in. by 10 $\frac{3}{4}$ in., 150 gns.; A. T. J. Monticelli, *A Party of Ladies Embarking*, on panel, 19 $\frac{1}{2}$ in. by 30 $\frac{1}{2}$ in., 115 gns.; and F. Ziem, *Sunset*, on panel, 12 $\frac{1}{2}$ in. by 19 in., 230 gns.

The sale of March 28th was made up of many properties, but Mr. Claude A. C. Ponsonby's collection of 80 lots of ancient and modern pictures formed nearly one-half of the sale, although it only contributed £4,695 2s. to the day's total of about £18,000. Among Mr. Ponsonby's drawings were: O. Humphry, *Portrait of Lady Barbara Ashley* when a child, 40 $\frac{1}{2}$ in. by

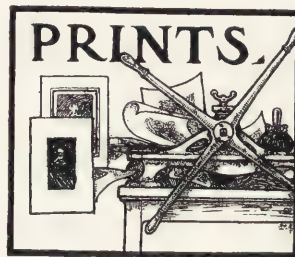
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30 in., pastel, 200 gns.; J. E. Liotard, *Portrait of the Artist*, pastel, 24½ in. by 19½ in., 120 gns.; and the following pictures: J. Hoppner, *Portrait of Lady Caroline Ponsonby*, 29½ in. by 22½ in., 210 gns.—a version of Lady Cowper's picture; Angelica Kauffman, *Portrait of Henrietta Spencer, afterwards Countess of Bessborough*, 28½ in. by 24 in., 100 gns.; two by Sir E. Landseer, *The Return from the Warren*, portrait of the Hon. A. Ponsonby, with his pony and large dog, and the artist's small dog, 82 in. by 65 in., 330 gns.; and *A White Mare and a Foal in a Landscape*, 27 in. by 35½ in., 100 gns.; Sir T. Lawrence, *Portrait of Lady Caroline Lamb*, 21 in. by 18½ in., 310 gns.; Sir P. Lely, *Portraits of Winston and Arabella, children of Sir Winston Churchill*, 31½ in. by 36 in., 140 gns.; Sir J. Reynolds, *Portrait of Georgiana, Duchess of Devonshire*, 23 in. by 19½ in., 155 gns.; H. De Bles ("Civetta"), *St. Catherine and St. Barbara*, two small three-quarter figures, each on panel, 33½ in. by 11¼ in., 700 gns.; and Luca Longhi, *The Madonna and Child with St. Elizabeth and St. John*, 42½ in. by 34½ in., 110 gns. Three pastel and gouache drawings by Daniel Gardner, the property of the late Mr. Walter Pleydell Bouverie, of Lavington Manor, Wilts, were: *Lady Fawkeners*, seated opposite her daughter, the Hon. Mrs. Edward Bouverie, and her grandchild Miss Bouverie, afterwards Countess of Rosslyn, playing between them, 22 in. by 25½ in., 1,250 gns.—the record price for an example of this artist; *A Group of the Three Children of the Hon. Edward Bouverie*, 22 in. by 25½ in., 500 gns.; and *Mrs. Castle*, oval, 19½ in. by 15½ in., 46 gns.

Four portraits by G. Romney and two by Hudson formed the property of the late Mr. Brownlow Poulter, of Southsea. The Romneys were all 29 in. by 24 in.: *James Morley, of Bombay*, 300 gns.; and *Mrs. Morley*, his second wife, 2,750 gns.—these two portraits were painted in 1787, the artist receiving 25 gns. each; and *Edmund Poulter* (born Sayer), Prebendary of Winchester, 400 gns.; and his wife, *Mrs. Anne Poulter*, 1,500 gns.—these two portraits were painted in 1780, and are admirable examples of Romney's art at that period, when his price for "head and shoulder" portraits was 18 gns. each. A single-lot property consisted of G. Morland's well-known engraved picture, *Blind Man's Buff*, 27½ in. by 35½ in., apparently never before offered for public sale, realised 1,100 gns. Three pictures from the collection of Mr. J. E. Fordham, of Melbourn Priory, included J. Van Huysum, *Flowers in an Embossed Vase*, with bird's nest and blue eggs, signed, on panel, 31 in. by 23 in., 210 gns.; and J. Crome, *A Woody Landscape*, with a winding sandy road, on panel, 14 in. by 11½ in., 205 gns. Among the pictures of the late Mr. A. Hichens, of Chester Street, W., were: Murillo, *A Woody Landscape*, 250 gns.—from the W. Graham sale of 1886 (70 gns.); and G. B. Tiepolo, *The Immaculate Conception*, arched top, 40½ in. by 22½ in., 410 gns. The more noteworthy pictures among the miscellaneous properties included: Sir Thomas Lawrence's *Portrait of Mrs. Sarah Trimmer, the authoress*, 30 in. by 25 in., 135 gns.—the artist's palette-knife was sold with the picture; Bernardino Luini,

St. Anne, in red, blue, and green dress, on panel, 24 in. by 13½ in., 200 gns.; Sir W. Beechey, *Portrait of an Officer in uniform*, 41 in. by 29½ in., 130 gns.; Rev. W. Peters, *An Angel carrying the Spirit of a Child*, 66 in. by 50 in., engraved by Bartolozzi, 105 gns.; G. Terburg, *A Cavalier, a Lady, and a Page*, 27 in. by 22 in., 100 gns.; G. Romney, *Portrait of Major-General Sir Archibald Campbell, K.C.B., M.P.*, 60 in. by 47½ in., 180 gns.; and J. Ochtervelt, *An Interior*, with a cavalier, seated, talking to a lady, a page standing at an open door, 28 in. by 25½ in., 125 gns.; and the following drawings: J. Downman, *Portrait of Mrs. Rawlinson, of Ancoats Hall, Manchester*, oval, 7½ in. by 6¼ in., 200 gns.; and two portraits in pastels by J. Russell, *William Wilberforce, the Philanthropist*, 23 in. by 17 in., signed and dated 1801, 105 gns.; and *Mrs. Sarah Bell*, 23½ in. by 17½ in., signed and dated 1795, 320 gns.

THOUGH quite a number of engraving sales were held in the principal London sale rooms during March, none



included items of first importance, except the dispersal of the remaining portion of the collection of engravings formed almost entirely by Sir Wilfrid Lawson, Bart., who died in 1806, which took place at Messrs. Sotheby, Wilkinson

and Hodge's rooms on March 4th and two following days. It will be remembered that the major portion of this remarkable collection formed one of the features of the 1907 season, producing over £19,000. The remaining portion, sold in March, consisted almost entirely of portraits and a few fine books of prints, the 512 lots producing just short of £5,000. The feature of the sale was a magnificent copy of *L'Euvre d'Antoine Watteau*, with brilliant impressions of the 238 plates issued under the direction of M. de Julienne, à Paris, which realised £595. Amongst the more notable single prints sold must be recorded a fine impression of Ward's famous print of the *Hoppner Children*, which, though trimmed, realised £70, and a fine proof with etched letters of J. R. Smith's well-known print of the *Children of Walter Synnot*, after Wright, for which £215 was given. The portraits by the French line engravers again realised excellent prices, a second state of Nanteuil's *Pomponne de Bellière*, for instance, making £51; a first state of the same engraver's *Péréfixe de Beaumont* going for £29 10s.; and an early impression of Pierre Drevet's *Portrait of Louis XV. when a boy*, realising £37.

Christie's sale on the 17th was chiefly notable for a nice impression in colours of the somewhat rare print by P. Simon, *Angels' Heads* (Miss Kerr Gordon), after Reynolds, which sold for £110 5s.; while at Messrs. Puttick & Simpson's on the 27th a second state of Valentine Green's mezzotint of the *Duchess of Rutland*, after Reynolds, realised £96 12s.

MARCH will, of course, be a memorable month so far as sales of porcelain are concerned, owing to the dispersal of the remarkable Dickins collection duly recorded in our last number, but otherwise the sales held were little if anything above the ordinary. On the 10th at Christie's, for instance, a collection of Rhodian, Persian, and Damascus faïence was dispersed, but no item reached any notable figure, the majority of the lots selling for sums under £10. On the 19th and 20th, too, a large collection of English and Foreign porcelain was dispersed, but with the exception of two Oriental lots prices were exceptionally low. These lots consisted of a pair of old Kang-He famille-verte ewers and covers, and a pair of small famille-verte cisterns of the same dynasty, which each made £136 10s.

One or two good items appeared in the sale of the collection of Mr. Claude A. C. Ponsonby, which appeared at Christie's on the 27th. An especially notable piece was a Longton Hall hexagonal-shaped vase, 12½ inches high, which made no less than £136 10s., while other lots worthy of record are an Urbino salt-cellar of hexagonal shape, which made 100 guineas, and a pair of Kang-He powdered-blue bottles, for which £168 was given.

MOST of the good furniture sold during the month appeared in the Ponsonby sale on the 27th, when several fine pieces made notable prices. A Louis XVI. clock by Arsandaux, Paris, surmounted by a figure of a child, after Pigalle, made £399 in this sale, and a pair of candelabra of the same period formed of oviform white porcelain vases, mounted with ormolu, realised £630. A charming Louis XVI. circular table of walnut wood and mahogany also sold well at £756; whilst another lot of this period, consisting of a settee and six fauteuils covered with old Beauvais tapestry, sold for £283 10s. There must also be noted a Chippendale commode carved with foliage and scroll work, which made £120 15s., and an Adam mahogany pedestal, for which £99 15s. was given.

Two important lots in the sale on the 20th must be mentioned, a Hepplewhite settee and five armchairs with circular wheel-pattern backs, and an Adam cabinet, painted green, with floral decoration in colours, which made £131 5s. and £189 respectively.

One interesting lot still remains to be recorded, an oak credence sold on the 13th, the front and splayed ends composed of the panels from a triptych painted in the style of Bernard Van Orley, and the end panels carved with Holbeinesque heads and foliage. For this interesting piece £168 was given.

THE importance of the old silver sold during the month can best be gauged from the fact that in the three sales held, only three items realised over £5 an ounce, and the greater majority realised under 20s. an ounce. On the 12th, for instance, which was by far the most important of the three sales, only two lots need be recorded, the first a Queen Anne plain teapot by Nathaniel Lock, 11 oz. 4 dwts., which made 140s. an ounce, and the second a charming set of three tea caddies, by Paul Lamerie, for which 135s. an ounce was given. The only other item to be mentioned appeared in the sale on the 26th, consisting of a Charles II. small porringer, 4¾ oz., which sold for 155s. an ounce.

A NUMBER of rare and important medals figured in Messrs. Glendining & Co.'s sale on March 24th, many making very high prices. A Victoria Cross, together with the medal for the Indian Mutiny, both awarded to Lance-Corporal Goat, 9th Lancers, proved the most notable item in the sale, realising £61. Following this was an important group of naval medals and relics, etc., including the gold medal presented by Innocent XI. to Captain William Allen, commanding "H.M.S. Bonaventure" (temp. Charles II.), miniature portrait of Capt. Wm. Allen, Royal Navy, and Naval General Service medal for Boat Service, 7th July, 1809 (33 issued), to his grandson, Charles Allen, Lieut. R.N., in case, with large inscribed gold plate. For this group £57 was given. Early in the sale a medal with the Chateauguay bar made £7 5s., a Peninsular medal with ten bars, together with the Guelphic medal, Waterloo medal, and Veteran's Waterloo medal, went for £17 10s., and a Naval General Service medal with four bars reached £13 10s.

At Sotheby's rooms on the 18th the Brunning collection of coins and medals was dispersed, the 173 items totalling just £1,004. The chief lot was a fine example of the famous Charles II. "Petition" Crown by Simon, a specimen of which in the past has realised as much as £500. The sale of the Brunning example, however, went to prove that collectors are losing much of their interest in this, the most beautiful of all English coins. Only £155 could be obtained for it, some £13 less than its late owner paid for it. A long pedigree of the coin was given in the catalogue, showing that in 1755 it was sold at Sotheby's for £12, and in 1824 reached a sum in excess of £200. Of considerable importance, too, was a magnificent specimen of the fifty shilling piece of Cromwell by Simon, which made £135; whilst there must also be mentioned a pattern crown in gold of George III. by Wyon, which made £60.





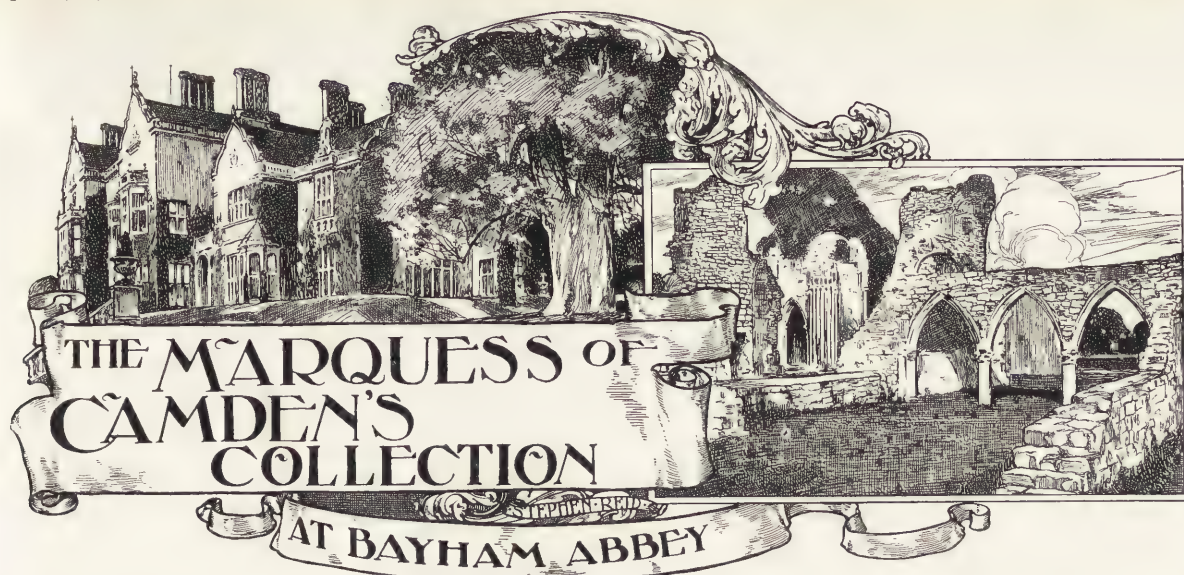


THE VISIT TO THE BABY

BY GABRIEL METSU

FROM THE KANN COLLECTION

By permission of Messrs. Duveen Brothers



Part I. Written and Illustrated by Leonard Willoughby

THE Kentish seat of the Marquess Camden takes the old-time sounding name of "Abbey" from the fact that the house is situated within a few hundred yards of the once famous Abbey of that name. It is of this interesting old place, rather than of Lord Camden's modern house, that I write in this month's issue. On a future occasion I propose to describe the house and its valuable contents, for here are collected exceedingly fine works of art, and many interesting objects which require an article to themselves. The old abbey, once known as Begham, or Begeham, is situated just on the borders of Kent and Sussex, some half-dozen miles south of Tunbridge Wells. All that now remains of this once beautiful building is merely ruins. Happily, however, thanks to Lord Camden's generosity, these have been carefully repaired and tended. The history

of the Abbey is briefly as follows. In the twelfth century it was occupied by the Præmonstratensians or White Canons, who flourished here until the Priory was dissolved by Henry VIII. It was, in fact, the first of the smaller monasteries to be dis-

solved, and its revenues granted to Cardinal Wolsey towards the foundation of his projected colleges at Ipswich and Oxford. Subsequently, after the Cardinal's disgrace, the site of the Priory reverted to the Crown, and was granted by Queen Elizabeth to the Montague family. The Augustin monks of the Præmonstratensian order, as I already mentioned, originally made Bayham their settlement; Præmonstre, or "Shew-the-place," in Picardy, having been miraculously shown by the Virgin herself as the site of the Metropolitan Abbey about the year A.D. 1120, to the first founder of the Brotherhood which



FRANCES MOLESWORTH, VISCOUNTESS BAYHAM
AFTERWARDS MARCHIONESS CAMDEN DIED 1829
BY SIR JOSHUA REYNOLDS, 1787

The Connoisseur

came into England 1146, and established twenty-one religious houses in this country. Robert de Thornham granted to the canons (of this order) of Brokeley all his lands at Bayham in pure and perpetual alms for the purpose of building a new abbey on a spot called Beaulieu, for which they were annually to pay him twelve pence at Greenwich in lieu of all services and dues whatsoever. He also granted them divers other lands, and confirmed the gift of Michael Thornham

"Ela de Sackville, Daughter of Ralphe de Dene, fovnded this Priorie in honovr of S^t. Marie, in the reign of K. Richard ye First. The Grovnd was given bye Syr Richard de Thorneham. The Præmonstratsian Canons of Brockley, with those of Beavliev, were incorporated and placed here, and their Charters were confirmed bye Kyng John, K. Henrie III., and K. Edw. II. It was dissolved in the Reign of K. Hen. VIII."



BAYHAM ABBEY RUINS

THE ENTRANCE

his uncle. By another charter he agreed to the removal of the abbot and canons to Bayham, owing to the great and intolerable poverty of the former place.

The charters of King John, Henry III. and Edward II. augmented and confirmed to the Abbey the donations of divers benefactors, and Henry III. granted to the monks the liberty of free warren, which meant the right of sport without a game license. This was a great concession in those days, when the killing of one of the King's deer or hares was equally penal with murdering one of his subjects. To-day there exists a stone near to where the High Altar once stood, on which is the following inscription regarding the foundation of the Priory of Bayham :

The monks of Bayham's dress was picturesque, consisting of a white cassock with a rochet over it, and long white cloak. As regards the ground plan of the Abbey, it has been described as follows by Mackenzie E. C. Walcott, B.D., F.S.A. : "At first sight we are reminded of Clugny, with its vast ante-church, and of Lewes, but a careful comparison with other houses modifies the impression. A complete church with aisles walled off from the nave (as in the choir of Rochester), an aisleless Eastern arm, and a transept with two chapels in each wing, is before us, with a sacristy to the south arm. Here, naturally, would follow the eastern range of buildings in the cloister garth, but these have been transferred, no doubt from

Bayham Abbey

exigencies of the site, to the western end of the actual church, and an ingenious contrivance links them together. The wall of the south nave aisle has been removed to make room for two long chapels; then to the south are the chapter-house and dormitory over a calefactory. On the south side of the garth (corridor) are a parlour and refectory; on the west a stype (quadrangle), and guest house. The north side presents a serious difficulty in the way of access to the

"In 1484 'the visitor' ordered important repairs to be made in the ruinous dormitory, refectory hall, and bakehouse. The entrance gateway still remains. The base court has wholly disappeared; but we may conjecture its appearance from the fine quadrangle still in existence at Ardaines, near Caen, which exhibits a noble gatehouse on the west, a superb barn with three alleys, and buttressed two-storied farm buildings adjoining it, and upon the south side.



STAIRCASE HALL AT BAYHAM ABBEY

THE LARGE PICTURE IN CENTRE IS HOPPNER'S PORTRAIT OF JOHN JEFFREYS, FIRST MARQUESS OF CAMDEN, 1759-1840

nave. It was, however, overcome by erecting a long galilee, only 25 ft. in width and 50 ft. high, to the wall plate along this side of the cloister with the two ordinary processional doors. The architectural nave formed the ritual choir. There is no triforium. The refectory is in two alleys, and the dormitory ranged over a similar cellarage. The rare trigonal apse of Bayham should be noticed. Similar terminations occur in the Friar's Church, Winchelsea, the Friar's Chapel, Brecon, and in other places." Unfortunately there exist no details of the internal arrangements of Bayham. About the year 1200 the site for Beaulieu, as it was called at first, was given by Sir Robert de Turnham, and from an indulgence dated 1254, we know that the buildings were still in progress.

At the east there is portion of a building forming part of the cloister garth, and the splendid west front of the nave. The White Canons stood in the same relation to the Austin Canons as the Cistercians did to other less isolated communities—stricter in discipline, and devoted to agriculture and husbandry. Their jealousy of neighbours is evidenced by an agreement in the Chartulary drawn up between Bayham and Robertsbridge to the effect that neither order should erect a place, cell, or abbey within four leagues of the house of the other. The order was founded by Norbert of Lorraine, Bishop of Laon and Archbishop of Magdeburg, in the twelfth century. It adopted the Austin Rule, and from a legend of a miraculous designation of the earliest site for an

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abbey derived its name. They were called at first Canons Regular Exempt, and afterwards White Canons from their dress—a white tunic, gown, and mantle, which Honorius IV. granted them to the great disgust of the Carmelites.

acknowledgements. I must now, however, touch on the distinguished family who own this old abbey, and to whose representative a debt of gratitude is due for the care with which the ruins have been preserved and restored. The Pratts were an old

county family of good position settled at Careswall Priory, Cullompton, Devon, about the middle of the reign of Queen Elizabeth. This place was sold during the civil wars by Richard Pratt, who was compelled to part with his paternal inheritance in consequence of the difficulties in which those disastrous times had involved him. Richard Pratt was succeeded by his grandson, John Pratt, who was destined to be the first distinguished member of his family, and who eventually was the purchaser of The Wilderness, near Seal, in Kent. He was sergeant-at-law in 1700, and M.P. for Midhurst, Sussex, 1700-14. In 1714 he was appointed Lord Chief Justice, and knighted. He was subsequently selected one of the commissioners for the custody of the great seal on the resignation of Earl Cowper, 1718.



THE CHILDREN OF THE LORD CHANCELLOR PRATT HON. JOHN PRATT, AFTERWARDS
1ST MARQUIS HON. JANE PRATT, WHO MARRIED SIR WALTER JAMES, BART.
HON. SARAH PRATT, WHO MARRIED NICHOLAS PRICE, ESQ. BY N. DANCE, 1769

"The abbots never used mitre, staff or ring or other pontifical ornament. They were forbidden to have game preserves, and they had no schools."

For the foregoing brief account of Bayham Abbey, I am indebted to that excellent work on *Tunbridge Wells and its Neighbourhood* by Mr. St. John Colbran, to which I have turned and to whom I tender my

He married twice, first Elizabeth Gregory, daughter and co-heir of Rev. Henry Gregory, and had by her four daughters and five sons. He married secondly Elizabeth Wilson, daughter of the Rev. H. Wilson, and by her had four daughters and four sons. Sir John Pratt died in 1724, and was succeeded by his fourth son, his three elder sons having died young.

Bayham Abbey

This son, John Pratt of The Wilderness, married Elizabeth, daughter of Sir Jeffrey Jeffreys, Knt., of Brecknock Priory, Brecknock. He died in 1770 leaving a son John—also of The Wilderness and of Bayham Abbey, given him by his father. He was M.P. for Sandwich, 1741, and died in 1797 without issue, when the estates at Bayham and The Wilderness, together with the bulk of his fortune, devolved upon his cousin, John Jeffreys Pratt (afterwards first Marquess Camden), eldest son of Charles, first Earl Camden, the Lord Chancellor.

This Charles Pratt was the third son by the second marriage of Lord Chief Justice Pratt with Elizabeth Wilson. He was born in 1713, and was called to the bar in 1738. He made a name for himself in the western circuit with Mr. Henley (afterwards Lord Northington), and in 1757 was appointed Attorney-General, and elected M.P. for Downton, Wilts. In 1759 he was chosen Recorder for Bath. In 1762 he was knighted, and raised to Chief Justice of the Court of Common Pleas. He became known by the case of John Wilkes, whom he defended in his trial in 1761, on the occasion of which he so upheld justice and the freedom of the press, that he was presented with the freedom of the City of London in a gold box. He was also presented with the freedom of the Corporations of Dublin, Bath, Eton, and Norwich. In 1765 he was created Baron Camden, of Camden Place, Kent, and on the resignation of Robert Earl of Northington in 1766 was appointed Lord High Chancellor of Great Britain until 1780. On the fall of the North Administration in 1782 he was again taken into office as Lord Chancellor in the administration of the Marquess of Rockingham

(with Fox, Edmund Burke, etc.). In 1784 he was appointed Lord President of the Council. For many years he was a friend and colleague of William Pitt, and in 1786 was created Viscount Bayham and Earl Camden, and in 1794 appointed President of the



THE LADY FRANCES ANNE PRATT

BY SIR WILLIAM BEECHEY

Privy Council. He married Elizabeth, daughter and co-heir of Nicholas Jeffreys, and granddaughter of Sir Jeffrey Jeffreys. His eldest son, John Jeffreys Pratt, to whom I previously referred as inheriting Bayham and The Wilderness from John Pratt, was born in 1759, and was M.P. for Bath 1780, 1784, and 1790, at which latter period he was then Viscount Bayham. In 1782 he was appointed a Lord of the Admiralty, and in 1798 was Lord-Lieutenant of Ireland. In 1799 he was made a Knight of the

Garter, and in 1804 Secretary of State for War. He was also Lord-Lieutenant and *custos rotulorum* for Kent. In addition to this he was Chancellor of the University of Cambridge, Recorder of Bath, and Elder Brother of Trinity House. In 1805 he was President of the Council, which post he quitted in 1806, but was again appointed in 1807. In 1812 he was created Earl of Brecknock and Marquess Camden. His son George Charles, born 1799, succeeded as second Marquess in 1840, and was also created a Knight of the Garter. He married Harriet, daughter of the Right Rev. George



AUGUSTUS HENRY FITZROY, 3RD DUKE OF GRAFTON
BY HOPPNER

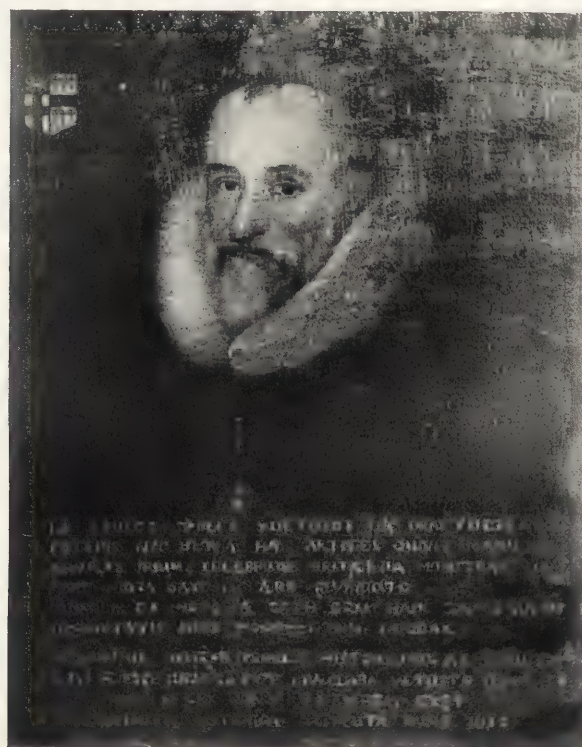
Murray, D.D., Bishop of Sodor and Man, and afterwards Bishop of Rochester. The Bishop was a son of Lord George Murray, Bishop of St. David's.

The second Marquess Camden had three sons and eight daughters, and died in 1866. His eldest son, John Charles, born 1840, succeeded as third marquess and married Clementine Augusta, daughter of George, sixth Duke of Marlborough. Lord Camden died in May, 1872, and was succeeded by his son, John Charles, born February, 1872. The fourth and present Marquess, who is Lord-Lieutenant of the County of Kent,



THE EARL OF GRAFTON

BY ROMNEY



WILLIAM CAMDEN, THE ANTIQUARY AND HISTORIAN,
1551-1623

BY MARC GEERAERT



SIR JOHN PRATT, LORD CHIEF JUSTICE OF ENGLAND
BY T. MURRAY

DIED 1725



THE LADY CAROLINE ANNE STEWART, 1794-1827
BY SIR THOMAS LAWRENCE

The Connoisseur

married Joan, daughter of Lord Henry Nevill, second son of the Marquess of Abergavenny, K.G., their eldest son and heir bearing the courtesy title of Earl of Brecknock.

Before closing the first part of my article, I must refer for a moment to The Wilderness, once known as Stidulfe's Place, which for so many years was the property of the Pratt family. This place was first held by a Robert de Stidulfe, but in the eleventh year of the reign of Henry VI. it passed to William Quintain. It next passed to Richard Theobald, who held it during the time of Elizabeth. In the reign of Charles II. it was purchased by Sir Charles Bickerstaffe, Knt., who changed the name to "Wilderness." At his death it was sold to John Pratt, who became Lord Chief Justice of England in 1714. Adjoining the ruined monastery of Bayham, Sir John Pratt built a house of the same material and in uniform

style, where he passed the summer months. This house is now the residence of the vicar.

Camden Place, Chislehurst, from which Baron Camden took his title, was formerly the residence of William Camden, the historian and antiquary, where he composed his celebrated Annals, and where he also died in 1623. It then passed to several intermediate owners, and to the families of Weston, Spencer, and Pratt. The mansion and grounds were much improved by Lord Camden; and it was here the Emperor Napoleon died.

In the second part of this article I will illustrate and describe the interesting collection of china, plate, and objects of art which fill Lord Camden's delightfully situated house, collected at various periods by his distinguished ancestors, who have made the name of Pratt so famous in the roll of lawyers and statesmen.

(To be continued.)



JOHN JEFFREYS PRATT, 1ST MARQUESS OF CAMDEN, 1759-1840

BY THOMAS GAINSBOROUGH





MARCHIONESS OF CAMDEN
BY L. SCHIAVONETTI
AFTER SIR JOSHUA REYNOLDS



English Pillow Lace

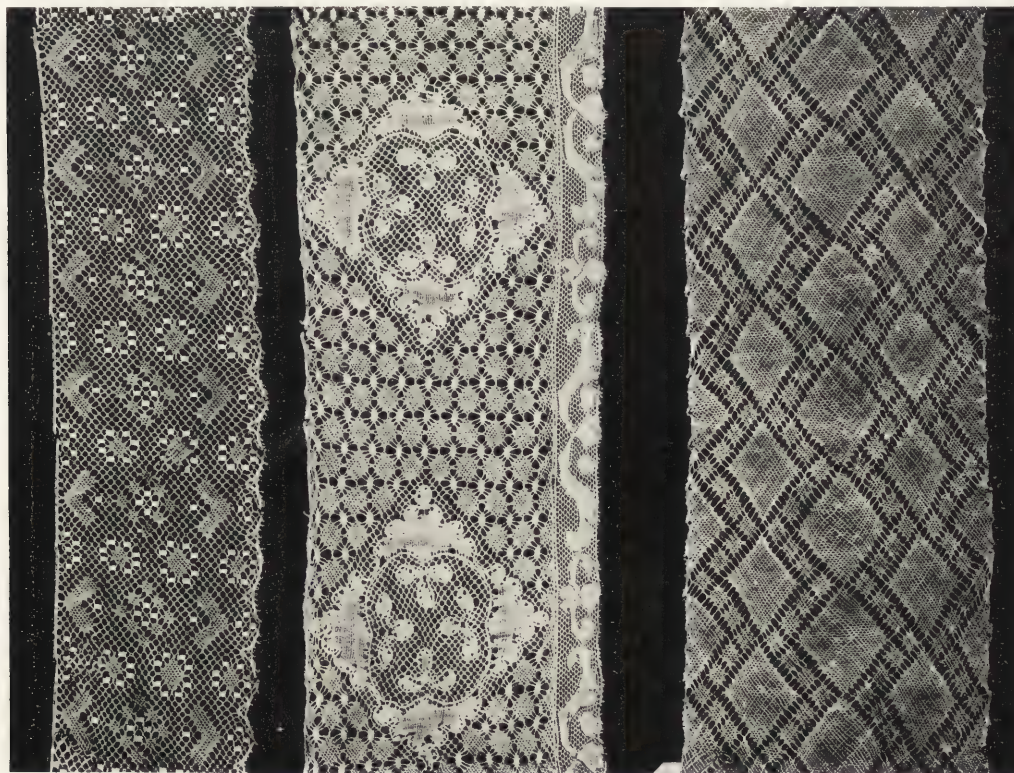
Part II.

By M. Jourdain

LACE-MAKING was formerly practised to a small extent in Hertfordshire, Derbyshire, Oxfordshire, Somerset, and Hampshire, besides in the better-known centres of Devonshire, Buckinghamshire, Bedfordshire, and Northamptonshire. Lace was made in Wales at Swansea, Pont-Ardawe, Llanwrtyd, Dufynock, and Brecon, but never of any beauty.*

* *History of Lace.*—Mrs. Palliser.

Lace was formerly made at Ripon in Yorkshire, and in 1862 one old woman still continued working at a narrow edging with a small lozenge-shaped pattern known in local parlance by the name of "four-penny spot." This lozenge-torchon-like pattern is the simplest type of lace, and was also made in Scotland, where it was known as "Hamilton" from its patroness, the Duchess of Hamilton, who introduced the manufacture at Hamilton in 1752. The edgings



End of 18th Century

About 1800

Beginning of 19th Century

ENGLISH PILLOW LACE



BUCKINGHAMSHIRE LACE

made there "were of a coarse thread, always of the lozenge pattern"; being strong and firm, it was used for night-caps, never for dresses, and justified the description of a lady who described it as of little account, and spoke of it as "only Hamilton."* The three specimens illustrated may be of this or of the similar Ripon manufacture.

The lace industry in Bedfordshire and Buckinghamshire has been attributed to Flemish immigrants, who fled from Alva's persecutions. A good quality of lace—to judge from its price—was made in Buckinghamshire† in 1678, the highest prices ranging above thirty shillings a yard, while in Dorset and Devon (more important centres) six pounds per yard was occasionally reached. In the eighteenth century Buckinghamshire lace is declared to be "not much inferior to those from Flanders,"‡ and occupied§ an important place in the trade of the counties. But the only influence to be detected

in Buckinghamshire laces is that of Lille,|| which it closely copied, probably after the advent of the settlers from the French provinces bordering on Flanders after the Revocation of the Edict of Nantes. There was a later influx of "ingenious French emigrants" at the time of the French Revolution, which was expected to improve the native manufacture.¶

The chief centres in the lace industry in Buckinghamshire were at Great Marlow, Olney, Stoney Stratford, Newport Pagnel,** and High Wycombe. Here the lace was collected from the workers, for the industry itself was very widely spread in most of the villages in the county. In Bedfordshire, both Bedford and Woburn were important centres in the eighteenth century, and as late as 1863 the lace schools of Bedfordshire were more considerable than those in Devonshire.

"The duties of a lace schoolmistress were to insist on a certain amount of work being done, and if moral suasion were not sufficient, a cane was ready for use. The other duties of the mistress were to

* *History of Lace.*—Mrs. Palliser.
 † In 1623 the bone-lace trade was already "much decayed" in Buckinghamshire.—*State Papers. Dom. Jac. I.*, vol. 142, P.R.O.
 ‡ *Magna Britannia*, 1720.
 § 1786, Oct. 1st. *The Marquis of Buckingham to W. W. Grenville*: "Your doubts upon the thread lace have alarmed me extremely. . . . When I look to the numbers employed, and to the effects which a revolution in that trade may bring on upon the property of this country. For God's sake! let me hear from you as soon as you can upon it; but remember how deeply I am pledged to our manufactory by the importance of it to our own land."—*MSS. of J. B. Fortescue, Esq. Hist. MSS. Comm. Thirteenth Report. Appendix, Part III.*

|| Hence Bucks. laces have been called "English Lille." Lille was very popular in England. One-third of the lace manufactured in the *Dép-du-Nord* was smuggled into England in 1789.

¶ *Annual Register*, 1794.
 ** "This town is a sort of staple for bone-lace, of which more is thought to be made here than any town in England."—*Magna Britannia*.

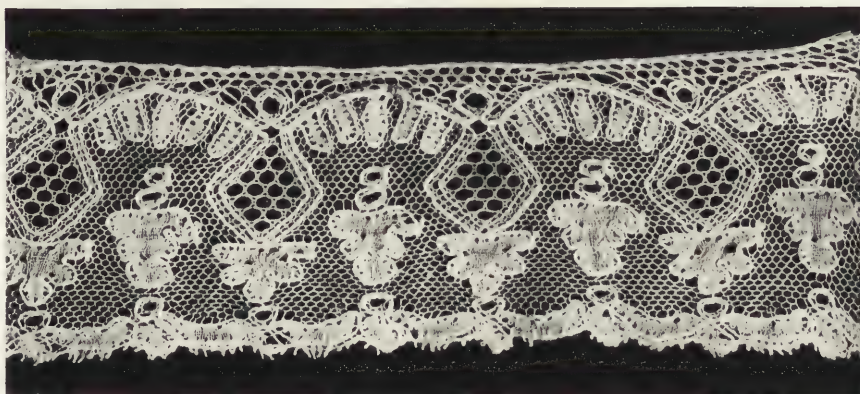


BUCKINGHAMSHIRE LACE

English Pillow Lace

prick the parchment (on which the pattern had been previously designed), also to buy the material for the work, to wind the bobbins by means of a small wheel and strap, and finally to sell the lace to the lace buyer, deducting a small sum for the house-room, firing, candles, etc."*

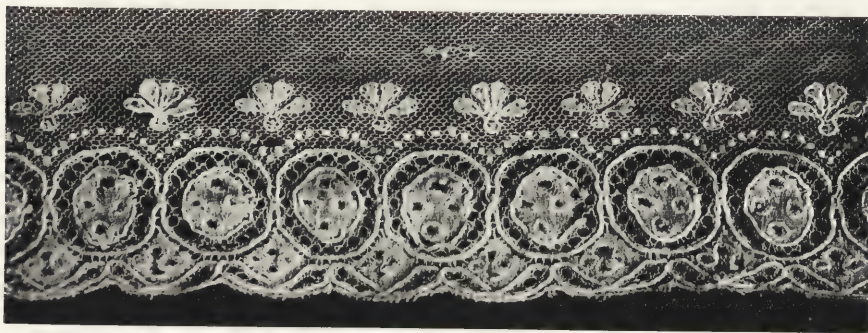
Fuller notes in his *Worthies*,† that in respect of manufactures, Northamptonshire "can boast of none worth the naming," and in the eighteenth century its lace is not mentioned so frequently as that of Bedfordshire and Bucks. Anderson mentions that



BUCKINGHAMSHIRE LACE

interest to note that pin-making was also carried on in the county.‡

While the laces of Buckinghamshire, Bedfordshire, and Northamptonshire may be classed together, there are certain differences in the productions of each county — differences in quality rather than type. The finest and widest lace was without doubt made in North Buckinghamshire. It is made in narrow strips, afterwards invisibly joined; in that district the bobbins are small, and have very ornamental "gingles." In



NORTHAMPTONSHIRE LACE

Kettering had "a considerable trade in lace," and fine lace was made at Middleton Cheney. Spratton, Paulerspury, and Towcester‡ were also centres of the trade. At the beginning of the nineteenth century, Wellingborough, and the villages on the south-west side of the county, appear to have had the largest number of lace-workers.

In connection with the lace industry it is of

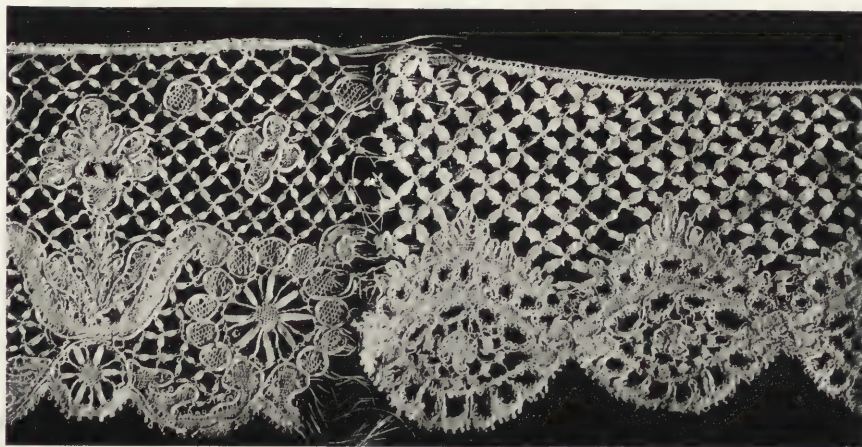
South Bucks., Northamptonshire, and in Oxfordshire the bobbins are larger, the work not so refined. In

§ *The Victoria History of the County of Northampton*, vol. ii.

* *Victoria History of the County of Northampton*, vol. ii.

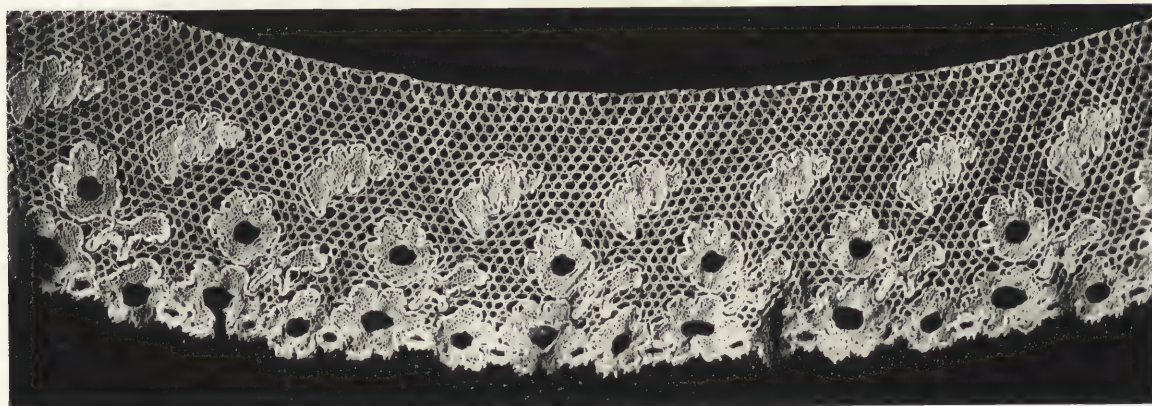
† 1662.

‡ "This place is remarkable for a manufactory of lace and silk stockings, which employs most of the meaner inhabitants." — *A Northern Tour from St. Albans*, 1768. MSS. of the Earl of Verulam. Hist. MSS. Comm.



BEDFORD MALTESE (CALLED PLAITED) LACE

circa 1851



COARSE BUCKINGHAMSHIRE LACE

Bedfordshire there is more gimp and less cloth (*toilé*) used, and in Buckinghamshire more cloth and less gimp.

In 1778, according to M'Culloch,* was introduced the "point ground," as it is locally termed. The *réseau* ground, like that of Lille, was composed of two threads twisted and simply crossed, not plaited, at their junction. "The mesh varies a little in shape from a four-sided diamond to a hexagon, according as the threads at crossing are drawn tighter or left loose and long."†

The untwisted outline thread is called locally the trolly. In design the oval-shaped openings, filled with light open *modes*, are closely copied from Lille, as are also the square dots, arranged in groups of three or four—the *points d'esprit* of Lille—which are to be found especially in the narrow "baby" laces.

In some specimens of trolly lace in the V. and A. Museum, the design resembles that of some Mechlin laces made early in the eighteenth century. The *réseau* is composed of six-pointed star-meshes, which was often made in Buckinghamshire. Another piece

of "trolly" has four varieties of fillings-in, which almost suggest that it is part of a sampler lace exhibited by lace-makers to encourage their patrons to select groundings to their particular taste.

The ground, sometimes known as "wire ground," "cat-stitch," and "French ground," was introduced about the time of the Regency, and although in many cases effective, has to be most skilfully arranged and interwoven with the pattern, otherwise a heavy-looking lace is the result.

During the Regency a "point" lace, as it was called, with the *toilé* on the edge, was for many years in fashion, and was named "Regency point." It is illustrated in Fig. 145 in Mrs. Palliser's *History of Lace*.

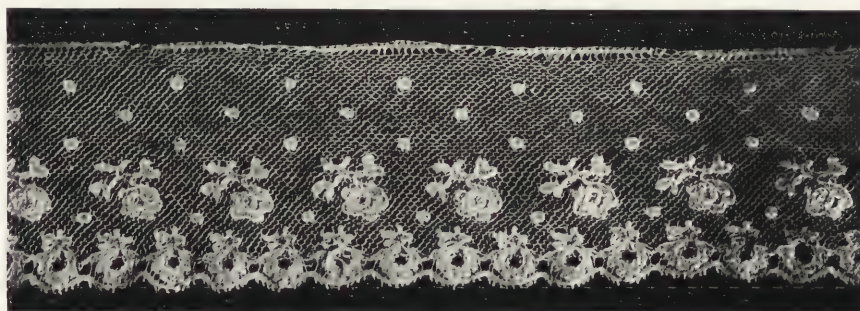
After the Exhibition of 1851 were introduced "Maltese guipures" of "plaited laces," a variety grafted on to the Maltese type. The ground is composed of a trellis and the characteristic Maltese oval enlargement, and the pattern is like that of the Buckinghamshire lace, but heavier. A very coarse cordonnet is used.

Run laces were laces in which the pattern, light and generally floral, was run in with the needle upon a pillow-made ground.

"On the breaking out of the war with France, the

* *Dictionary of Commerce*.

† *Point and Pillow Lace*.—A. M. S.



ENGLISH MECHLIN (MADE IN NORTH BUCKS)

English Pillow Lace

closing of our ports to French goods gave an impetus to trade, and the manufacturers undertook to supply the English market with lace similar to that of Normandy"; hence a sort of English Valenciennes! In the specimen illustrated this net is probably made as for trolly lace, without pins, and a gimp is given instead of the Valenciennes edge.

English Mechlin was made in North Bucks. The design is an exact copy of late Mechlin, where the

prosperous days of lace-making in Buckinghamshire.‡ The upper part was intended to hold the lace pillow, while the two shallow drawers below were for the bobbins and patterns.

Of the Wiltshire lace manufacturers in the past we know little. Lady Arundel in the seventeenth century alludes incidentally to the "bone-lace"§ of North Wiltshire, and there were lace schools in the county at the time of the Great Plague.||



ISLE OF WIGHT LACE

pattern consists of a series of stiff sprigs or flowers with small leaflets, and perhaps a further ornamentation of spots upon the ground near the pattern. The net in the English Mechlin differs from the Mechlin réseau, and is not so regular.

In Buckinghamshire lace "the shape of the pillow varies in the different parts of the county; in North Bucks. workers use a round, hardly stuffed straw cushion, while in Central and Mid-Bucks the pillow used is longer and thinner.*

The larger bobbins are called gimps. These hold the coarser or silky-looking linen thread which marks the outline and accentuates the pattern, and which is one of the characteristics of Bucks. lace. The "tallies" are four bobbins used to make the small square dots. These have metal bands twisted round them to distinguish them from the ordinary lace bobbins.

The number of bobbins necessary varies according to the width of the lace, a narrow edging requiring from two to three dozen, and a wider one several hundred; even so many as a thousand are required for a very wide pattern; but in this case it is necessary to have an extremely large pillow, otherwise the bobbins would fall over the sides and become entangled.†

A special kind of oak chest is a relic of the

A little later, Aubrey, the Wiltshire historian and antiquary, complains that the "shepherdesses of Salisbury Plain of late years (1680) do begin to work point, whereas before they did only knit coarse stockings." Malmesbury was one of the Wiltshire centres, and also Downton, near Salisbury. The better Downton lace is very like the narrow and coarser Buckinghamshire,¶ and the ground is like that of Buckinghamshire, only worked without a pin in each mesh. The net is worked down from the head to the foot, and only pinned at the foot and the head. The workers call the net "bar-work." Other patterns are exactly like those illustrated as characteristic of Suffolk. The "French ground" is also used, which is the same as the Bucks. "cat-stitch" or "French ground," and is made with pins.

In Dorset the lace manufacture was already extinct about the early years of the nineteenth century, and no trace is left of its character, though Lyme Regis, Blandford, and Sherborne all made expensive laces of good quality. A few workers remained in

‡ One of these chests, dated 1702, is illustrated in *Point and Pillow Lace*, by A. M. S., page 178.

§ Describing the destruction of the leaden pipes at Wardour by the soldiers, she says: "They cut up the pipe and sold it, as these men's wives in North Wiltshire do bone-lace at sixpence a yard."

|| *History of Marlborough*.—Waylem.

¶ Many of the old patterns are the same as the Buckinghamshire ones.

* "Buckinghamshire Lace."—M. E. Burrowes. *Art Workers' Quarterly*, January, 1904.

† *Ibid.*

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Charmouth in 1871. Blandford in especial, according to Defoe, making "the finest bone-lace in England . . . and which, they said, they rated above £30 a yard."

Some pillow lace used to be made in the Isle of Wight, but what is known as the "Isle of Wight" lace was made on machine net, the pattern outlined with a run thread, filled in with needle-point stitches. The late Mechlin designs were chiefly copied. In 1900 there were only two or three old women workers left.

Suffolk has produced pillow lace of little merit.

The make of lace resembles that of Buckinghamshire lace and Downton, and that of Norman laces of the present time. In a number of specimens in the Victoria and Albert Museum the entire collection displays varied combinations of six ways of twisting and plaiting threads. The mesh is very large and open; a coarse outlining thread is used to give definition to the simple pattern.

At Coggeshall in Essex tambour lace was worked, and a specimen in the Victoria and Albert Museum was made by a survivor late in the nineteenth century.



SUFFOLK LACES

Pictures

Masaccio Part II. By Dr. Romualdo Pantini

JUST as in the *Disputation with Doctors* and in the *Miracle of St. Catherine* Masaccio breaks off from Spinello and distances him in the art with which the subject is developed, and in depth of penetration, so in the great fresco of *The Crucifixion* he soars far above the poverty of the Giottesque school. In the illustrations of St. Catherine's life he is remarkable for his linear perspective; in the hills which crowd the sunset in *The Crucifixion* he feels and expresses the thin, sweet delicacy of distance.

And how moving, how sad, are the three crosses seen big against that broad expanse of sky! And how the knights at their bases gesticulate in scorn or pity, while Mary Magdalen presses close to the sacred tree, and the Virgin faints among the women! A group, this, so organic that, with the crowd of centurions on the left, it arrested Michelangelo's attention, and caused his hand to tremble.

True, we may remark here, too, weaknesses, and occasionally a want of coherence between the parts; but these are, as I think, only the evidences of the effort made by a youth

of four-and-twenty to attain a perfection which eluded him.

And the critics, what do they discuss? Whether the landscape is that of lake, river, or sea. Whether those hills represent the hills of Verona or the desolate barrenness of Latium. And after all their looking and their sophisticating, they have not noticed the slender little Tuscan cypresses by means of which the painter seems to me to have linked the Roman Campagna to that Valdarno which must have been still present to his eyes.

* * *

G. Mancini assures us in his monograph that Alberti was born at Genoa in the February of 1404. He also says that the artist first came to Florence in 1429, the year in which he records the birth of a nephew. But this seems doubtful.

The reform of the *catasto* ordered by Giovanni dei Medici was sanctioned on May 22nd, 1427, and the popular party, having again come into power, recalled the exiles, among whom was the Alberti family.

There is no reason why we should doubt



ST. CATHERINE DISPUTING WITH THE DOCTORS
BY MASACCIO, AT ST. CLEMENTE, ROME

that Leon Battista returned that same year. He was pleased that his nephew should be born in his ancestral home, and the stay in Bologna, where he had taken his doctor's degree, had become unsafe on account of the crimes committed in that city, and distasteful owing to disappointments in love.

In 1427 Masaccio was working in the Carmine, and was twenty-six years of age; Alberti was twenty-three—both young then, and almost contemporaries.

This would make for our theory that it was really Masaccio, the painter, to whom in 1435 (and of this date there is no doubt, for the author himself gives it), together with Donatello, Ghiberti, Luca della Robbia, and Brunelleschi, Alberti addressed his letter of dedication.

A year was long enough for the two young men to make acquaintance and establish friendly relations.

On the other hand, Alberti makes explicit mention of his especial friendship for Brunelleschi and Donatello. The passage runs as follows. Alberti is filled with admiration for the works of the Greeks and Romans, and thinks that tired Nature can no longer produce either giants or geniuses. "But when, after the long exile in which we Alberti have grown old, I returned to this my native city above all to be honoured, I perceived that through many men, but before all through thee, Filippi, through our most dear friend Donato, the sculptor, and through those others—Nencio, Luca, Masaccio—she was endowed with all praiseworthy gifts of minds, so richly as to be second to no state, however ancient and famous." Follows great praise of the dome which was, as we know, completed as far as the lantern by June 12th, 1434.

The passage shows quite clearly that Alberti on his return *admired* the works of Masaccio.

How can we logically resolve the difficulty? Did

not Masaccio die in 1428? Or does Alberti mention another artist of the same name? Worse still, how can we admit with Milanesi that this other of the same name is to be identified with a Masaccio, sculptor, of whom we catch but a glimpse, who has left us nothing worthy of note, just because the others whom Alberti names are all sculptors? It is true that Brunelleschi well understood the art of modelling; but he was before all things an architect, and it is to the architect that the praises which follow are

addressed. So that the hypothesis and corollary that Leon Battista intended, in his proem to the *Trattato della Statua*, to mention only sculptors falls to the ground. On the other hand the dates above given render it quite possible that Alberti may have known our Masaccio.

Further, Maso di Bartolomeo, "excellent master in casting," also called Masaccio, is proved by Milanesi's and Rumohr's researches to have been born in 1406, and to have received the commission for the bronze door of the sacristy in the Florence Cathedral (on which, though he was not the only artist at work on it, his fame chiefly rests) in 1445-6.

Leon Battista wrote his preface in 1435, registering impressions received several years before, none of which can have been made by Maso di Bartolomeo, from Valdambra.

Moreover, Milanesi himself remarks that a certain Maso is in the documents often called *Masaccio*; "often," not always; and Masaccio is still Masaccio the painter, to whom Alberti alludes, whom Landino lauds in his *Commentary on Dante*.

The dates established by the critics themselves thus furnish the means of confuting their theories; and there is, to my thinking, a further deduction to be drawn from the examination of the paintings under consideration at the beginning of this chapter.

The incontrovertibly plastic qualities of *Adam and*



THE MIRACLE OF ST. CATHERINE
AT ST. CLEMENTE, ROME BY MASACCIO

Masaccio

Eve driven out of Paradise would tend to support the hypothesis that Masaccio had a real talent for sculpture. Vasari himself asserts that Masolino, said to have been Masaccio's master, had been, when a young man, in Ghiberti's workshop, and had especially distinguished himself in the finishing off of the reliefs of the baptistery doors.

Rumohr's opinion should not, therefore, be lightly

for our purpose is the *Elementi della Pittura*, to be referred, it seems to us, rather to the time when Alberti was in Bologna than to the year 1435. This date we are inclined to think marks the composition only of the letter to Brunelleschi with, perhaps, a simple revision of the work. The letter itself is a splendid recantation of the sentiments expressed in the three books; and in these a single passing



DETAIL OF THE CRUCIFIXION

BY MASACCIO

AT ST. CLEMENTE, ROME

put on one side, and we may attribute to Masaccio the crucifix which used to hang over the altar frescoed by him, but which has now been removed to the sacristy of S. Maria Novella.

Our series of deductions has led us far astray from Alberti, whose treatises, forming an organic whole, and in many parts so modern in their views that Leonardo made use of them, possess for us the additional advantage of being absolutely contemporaneous with our paintings.

We will leave on one side the *Trattato della Statua*, chiefly concerned with the measures and proportions of the human body, as also the other short treatise known as the *Rudimenti della Pittura*. More important

notice of one of Giotto's works is the only reference made to the contemporary artists celebrated in the letter, whereas examples and quotations drawn from Pausanias and Pliny abound.

This is certainly a pity; but it does not concern us at present. Important to us is the admirable harmony between Alberti's discourses on painting, especially with regard to perspective, composition, distribution and relief of figures, and the practical application of these theories which, consciously or unconsciously, Masaccio shows us in all the works that can without doubt be attributed to him.

And this harmony is the more noticeable because Alberti explicitly states that he intends writing rather

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as a painter than as a mathematician or a metaphysician.

The importance of chiaroscuro and of resulting relief is seized and exposed with efficacy and pleasure. That Zeuxis was the first to take account of the rules of light and shade leaves us indifferent; but the following passage concerns us: "I will . . . praise such faces as are painted, so that they seem to stand out in *relief* from the pictures; and on the other hand, I will blame those in which is visible only the outlines." It is the mark of a middling painter, Alberti thinks, not to understand the force of each light and of each shadow; and the study of the use of black and white to this end should be followed with the most scrupulous diligence.

He returns to this subject in the third book, in which he determines the office of a painter. "The

office of the painter is to draw and colour any proposed object on a flat surface with lines and colours in such a way that, by means of a certain interval and a certain placing of the centric ray (*raggio centrico*), *everything that is painted may seem to be in relief*, and bear great resemblance to the proposed things." And further on he tells that if we are to draw from other people's work, it is better to copy a fairly good piece of sculpture than an excellent painting. Because from sculpture "we learn resemblance and true lighting." He therefore advises the artist to half close his eyelids and to practise the making of sculpture, for this "is easier and more certain than painting; neither will it ever happen that anyone shall paint a thing well unless he know *all the reliefs (rilievi)* of that thing; and the reliefs are more easily observed in sculpture than in painting."



THE CRUCIFIXION

BY MASACCIO

AT ST. CLEMENTE, ROME





MRS. SIDDONS

FROM A LITHOGRAPH BY R. J. LANE

AFTER A DRAWING BY SIR T. LAWRENCE, R.A.

Brislington Lustre Ware

By Alfred Billson

Now that misconceptions of long standing as to Lowestoft porcelain are gradually being got rid of, and, thanks to Sir Augustus Frank's researches, it is an ascertained fact that the G(eorgius) R(ex) stoneware jugs were made in Germany to be sold in England, a natural inclination arises to look round and see if enquiry in regard to some other ceramic productions might not lead to the brushing down of more cobwebs. A promising subject amongst the less important factories soon suggests itself, and supplies material for a question: "Did the manufacture of lustred pottery at Brislington, a place some two miles distant from the business centre of Bristol on the seaward side of the city, ever assume such proportions as would entitle the output of this factory to claim position amongst recognised English wares?" To which the answer should be, "On such evidence as is available, it did not; the making of this kind of pottery did not advance beyond the merely experimental stage."

Judged by common belief, Lowestoft porcelain and Brislington pottery run very much side by side, and there are plenty of people, dealers principally, who still hold fast to their long cherished nomenclature

on no better ground than "because it has always been called so." If anyone interested in pottery would take a few provincial towns and enquire in them for specimens of the two wares, it is quite likely he would have offered to him practically as many examples (unmarked) of one as of the other; in either case, the chance of a single real piece being included would be curiously small. A dealer's list of pottery now before me is furnished with a sub-heading, "Brislington and other lustre wares," and this exactly expresses the general idea that the pink-lustred Sunderland and Staffordshire wares are Brislington. The would-be collector, soon after he has started collecting, will generally find himself with a few representative specimens of "Brislington," and will not have had to pay exorbitant prices for them—cups, saucers, plates, almost always pieces of the useful class, well glazed and decorated with curiously unsophisticated designs, closely following the Day Nursery School of artistic development, reproduced in delightfully pure, purple-pink golden lustre. The subjects chosen are conventional renderings of houses, churches, castles, and the like; occasionally figures and animals. There



NO. I.—WARE IMPROPERLY STYLED "BRISLINGTON"

must have been an enormous demand for this kind of pottery at one time, when for cottage and farmhouse use no other came into competition with it, and it could be bought at any fair or market, or from travelling distributors. Unfortunately it was so common as not to be worth the trouble of marking, and accordingly direct evidence as to origin is hard to get; however, the pieces illustrated in No. i. help to supply it. They had travelled far from where they were made, having been found in Cornwall.

The plate with pierced edge bears the name, impressed, of "Lakin," the saucer to the left that of



NO. II.—SPANISH WARE KNOWN AS "BRISLINGTON"

"Scott," and the one to the right that of "Dawson." Lakin was a potter at Burslem, in Staffordshire, some forty or fifty years since; Anthony Scott established himself at Southwick, near Sunderland, in 1788, and the works have been ever since in the hands of his descendants, whilst Dawson started at Hylton, in the same neighbourhood, some five and twenty years later.

In the case of the Staffordshire piece, the colour is stronger through having more purple in it, and the drawing of the half-timbered house and the trees is considerably in advance of the work of the Northern potworks. The glaze is bluish when seen beside the other specimens, and is extensively crazed. It is scarcely necessary to say much about the Sunderland pieces; they are just like those which there is little difficulty in finding anywhere.

This disposes of "Brislington and what it isn't,"

and the way is cleared, therefore, for seeking to ascertain what was really done at Brislington itself in the way of turning out lustred ware; also for considering the points of difference between *bonâ fide* Brislington and Spanish ware, and so the scene shifts to the quay on the Avon, where Spanish ships, carrying wool and copper ore, used to discharge their cargoes. For a realisation of the local circumstances during the period of existence of the Brislington factory, we must look to Owen's *Two Centuries of Ceramic Art in Bristol*, and I gratefully acknowledge my indebtedness to that work. An old Bristol

family, the Franks, had for generations been potters there, as the marriage, in 1697, of a Thomas Frank, gallipot maker, is noted in the register of the Society of Friends, and the last of the line, Richard Frank, who is credited with having made the Brislington lustre ware, died, aged seventy-three years, in 1785. A few years later the works were closed, and the buildings converted into a flour mill, the main reason being the crushing expense for coal, which, brought by sea from the north, cost £2 a ton. Frank seems to have been a man of great energy and enterprise, always on the look-out for fresh notions, and fond of trying his hand at anything new. His works were situated on Brislington Brook, some

short distance above where it empties itself into the Avon, and Crew's Hole, the quay at which the Spanish vessels used to lie, was on the opposite side of the river. The crews of these ships, on the testimony of an eye-witness, took their food out of copper lustre vessels of the kind commonly used at that time in Spain, and as a consequence fragments of such ware have since then been found in the river bed. Frank being a man always on the move (for years he used to walk into Bristol every morning in all sorts of weather, and arrive there before six o'clock), must continually have been seeing this kind of pottery, and have had opportunities of getting specimens of it. A potter, and born of a potting family, the impulse to try and improve upon such rough, coarse ware was bound to stir within him, and the result was the production of some vessels "made of clay and sand, covered with a yellow enamel dip, resembling delft

Brislington Lustre Ware

in character, and ornamented in rude fashion with copper lustre" (Owen). When the mill-pond was cleared out some sixty or seventy years since, a large quantity of broken lustre ware was found, and one would much like to know whether it was Spanish ware or the débris of Frank's experimental attempts, but, unfortunately, it has since been lost sight of. Owen says: "The ware made at Brislington was of a common and cheap character, and soap dishes, small plates and shallow baking dishes of this ware are frequently met with in farmhouses and cottages in the neighbourhood of Gloucester and Bristol." He adds, by way of making clear the difference between the parent ware and its imitation: "The Spanish ware is of a rich pale lemon colour, soft and unctuous to the touch, with rich arabesque ornaments in copper lustre, and commonly, in addition, animals or birds in deep blue. The Brislington ware is much thicker and more clumsily made, wanting the smooth surface and finer texture which characterise that of Spain; and the coating of enamel, thin and coarse, betrays to the touch an inferior manufacture. The colour, moreover, is crude, and the lustre ornaments, often mere dashes with the pencil, are poor and inartistic in form." This is all very well, but Mr. Owen describes a much better class of ware than poor sailor men would be likely to have provided for them; the "rich pale lemon colour," the "unctuous surface," and "rich arabesque ornaments" are not to be found on the very commonest of Spanish *faience*, though they may be associated with such pieces as have passed into museum collections to serve as examples of the art of the Moors translated into eighteenth century Spanish; quite possibly it was some of these that Owen had in his mind when thinking out his points of difference. In No. ii. some illustrative specimens are shown which belong to myself—two cylindrical jars, swelling at the middle part, a so-called soap dish, also a small plate, which was sold to me in Bristol as unimpeachable Brislington. As regards the two jars,



NO. III.—BRISLINGTON DISH (FRONT)

BRISTOL MUSEUM

one being "rich pale lemon colour and unctuous to the touch," should be Spanish, whilst the other being "more clumsily made, wanting the smooth surface, and the lustre ornaments being poor and inartistic," fits in with the definition of the English ware. Yet both are Spanish, being made for a purpose unknown



NO. IV.—BRISLINGTON DISH (BACK)

BRISTOL MUSEUM

in this country, the details of which are given by Mr. Owen when speaking of a similar piece in the Bristol Museum. He says: "One of the pieces is identical with some the author has seen used in Spain and Portugal. When horticulturists there wish to propagate either the orange tree or the *Camellia Japonica*, they cut off a ring of bark from a branch which by its form promises to make a good tree; then, wrapping a thick layer of moss round the wounded part, they suspend above it one of the long, tube-like vessels full of water, out of which depends a bit of woollen string; thus by capillary attraction the moss is kept moist, roots start forth in time, the branch is parted from its parent stem, and a new camellia or orange tree is made by a short, or royal, road to arboriculture." The plate, from its glaze and the somewhat elaborate nature of its ornament, is Spanish beyond a doubt, but as regards the remaining piece, it has established some sort of a claim to be styled a soap dish, by reason of its having apparently done duty in that capacity during many years; but, as may appear later on, this is not at all the purpose which the potter who made it had in his mind. A similar specimen was in the Jermyn Street collection (and so must now be at the Victoria and Albert Museum), and was thus described in the 1876 catalogue:—"L.40. Soap Dish in Brislington ware; shallow, conical shape; diameter of mouth $4\frac{1}{2}$ inches, height $2\frac{1}{2}$ inches; coarse paste coated with buff-coloured glaze, and ornamented with rude design in copper coloured lustre. Presented by Mrs. Emberson, 1872." But this piece, being in no respect different to the last, must be judged with it.

As is right and proper, the best enquiry office in respect of this and all other branches of Bristolian ceramic art is the Museum of that city; if for no other reason than that it possesses the standard piece, a dish with sunk centre, the authenticity of which is vouched for by Richard Frank's rudely painted monogram on its back. (Nos. iii. and iv.) On this the copper lustre is of a darker tone, and the ground colour is duller than in the Spanish examples. Owen says: "This interesting piece gives by comparison a most satisfactory proof that the fragments found at Crew's Hole are Spanish," and his object in so speaking was to dispose of an unfounded supposition that Frank had works at Crew's Hole, because fragments of copper lusted ware turned up from time to time in the bed of the river at that spot. Then there is in No. v. another so-called "soap-dish with ears like those seen on silver or pewter porringers," and in these few words, which are an extract from a letter sent me by a distinguished Bristol antiquary, lies, I venture to

think, the *crux* of the whole question. Owen says that soap-dishes, small plates and baking dishes are to be found in the neighbourhood of Gloucester and Bristol. Well, two of these same "soap-dishes" are figured here, and two are at the Victoria and Albert Museum, and they are not soap-dishes at all, but the porringers which in Spain are used to hold the small portion of stew which has to satisfy the labourer's appetite; this even is not by any means invariably attainable, for as often as not he has to content himself with dark coloured bread moistened with oil and vinegar (a viand, however, not to be altogether despised in tropical weather in such a place as the village aptly designated *El Sarten de Andalusia*—sarten, frying pan), for which one of the small deep plates would be wanted, and baking dishes are more common in Spain than in this country.

In the sixteenth century's spacious days, it may be assumed [on evidence supplied by the finding some years back, near the site of the old city wall, of fragments of a noble Hispano-Moresque charger, which was afterwards presented to the British Museum] that Spanish pottery was highly appreciated in Bristol, and therefore that trading ships did not fail to bring consignments of it; likewise, that a habit so established might be trusted to last, and it is quite possible that a similar practice obtained at Gloucester. If so it may be suggested that these two ports maintained similar relations to Spanish pottery that Lowestoft did to Oriental porcelain; they were the gates through which it entered and was distributed, without price to friends, or on payment to outsiders. The fact that all the ware called "Brislington" is in Spanish forms, and made to serve Spanish requirements, tells strongly against the supposition that it was made by an English potter.

To return to the Bristol Museum pieces. There is the cylindrical jar, which Owen, notwithstanding his loyal faith in the ceramic achievements of his city, qualifies (together with practically all pieces other than the marked Frank piece) as "foreign beyond dispute," two barber's bowls and two barrels, quite Spanish. A large open vase or bowl, $17\frac{1}{2}$ inches high and 16 inches in diameter, has a most curious edging of low pierced arches combined with angels' heads, and was presented to the Museum in 1836 by Dr. Smith, a well-known Bristol surgeon, as being of local make. But there happens to be a pair of exactly similar ones in the collection of Hispano-Moresque lustre pottery at Warwick Castle, as described and illustrated in *THE CONNOISSEUR*, vol. xiv., p. 137; independently of this, however, the Bristol example, by the selection of angels' or cherubs' heads as a decorative *motive*, and in various other ways, proclaims its nationality.

Brislington Lustre Ware

The result of the enquiry, with Owen as principal witness, would then seem to be that the piece bearing Frank's roughly painted mark, in which the letters forming his surname are combined in a sort of monogram, is the only specimen of so-called Brislington ware which can be certified as being genuine, and a comparison of it with the other pieces concerned will, it is suggested, confirm the conclusion arrived at. The general effect of Frank's dish is not Spanish, and considered in detail the ornamental forms he has used explain why it is not. As the result of frequently seeing the dishes belonging to the Spanish sailors, Frank no doubt carried away some general idea of their decoration, but mixed up with recollections of other things. The foliated subject in the lower part of the depressed centre is just what may be found on delft dishes, whether made in Holland or in this country; the comb-shaped label above it is altogether incongruous; the fleur-de-lis, when used on common Spanish ware, is of a type quite different from the four on the bouge of the dish; similarly the "pot-hat" shaped objects filled with criss-cross lines, though it might not be altogether safe to affirm they are never met with on Spanish pottery, are certainly not typical, and the powdering of the otherwise plain parts of the dish with conventional markings is a device not infrequently met with in English "peasant" ware.

These points of difference are clearly manifest when

the dishes in the earlier illustrations are brought into evidence. Even on the commonest articles of daily use the traditional forms of ornament derived from the Moor, and still instinct with Arab or Saracenic feeling, exhibit a strength and mastery of design and arrangement which leaves the Brislington workman far behind.

To carry the analogy between Lowestoft and Brislington productions to a legitimate finish, it may be stated that a real indisputable Brislington ware does exist. It is decorated in colours—blue, brown and green—but it would seem that specimens in anything like good condition rarely turn up, though fragments may be found in the neighbourhood of where the works once existed.

The Bristol Museum is so well-known in the West Country as a repository of objects of local interest, that it is hard to believe in the existence within its sphere of influence of any fresh pieces which would pass muster as authentic specimens of Frank's lustre ware, but there might be in other parts of the country, stowed away and forgotten, specimens possibly even bearing Frank's mark. Still, allowing for every chance of further information cropping up, it is impossible to come to any other conclusion than that the production of lustre ware at Brislington was never important enough to constitute it a commercial commodity, or a distinctive kind of British pottery.



NO. V.—SPANISH WARE

BRISTOL MUSEUM



The Craft of the Ironsmith

By J. M. O'Fallon

To connoisseurs and collectors of examples of old handicraft, the work of the ironsmith has its own singular attractions. Taken by itself as forged, and sometimes also chiselled iron, as distinct from richly damascened and other ingeniously elaborated objects combined with steel, with bronze, with brass or copper, with silver or gold, there is no lack of interest in it. For this reason we shall, in what follows, mainly confine ourselves to work of this kind.

From earliest times iron, it seems, was chosen for its toughness, elasticity, its flexibility and endurance, and wrought into all kinds of useful and ornamental forms. Indeed, it may be truly said that the hand and hammer applied to iron have made it a measure from epoch to epoch of the culture of nations. It is certain that it was used for weapons and tools by the ancient Egyptians and Ethiopians. The latter people, to the present day, seem to be well acquainted with its working. Recent Assyrian and Babylonian excavations have brought it to light in the shapes of weapons, knives and saws, chains, hammers; finger-rings, bracelets, and other articles of personal

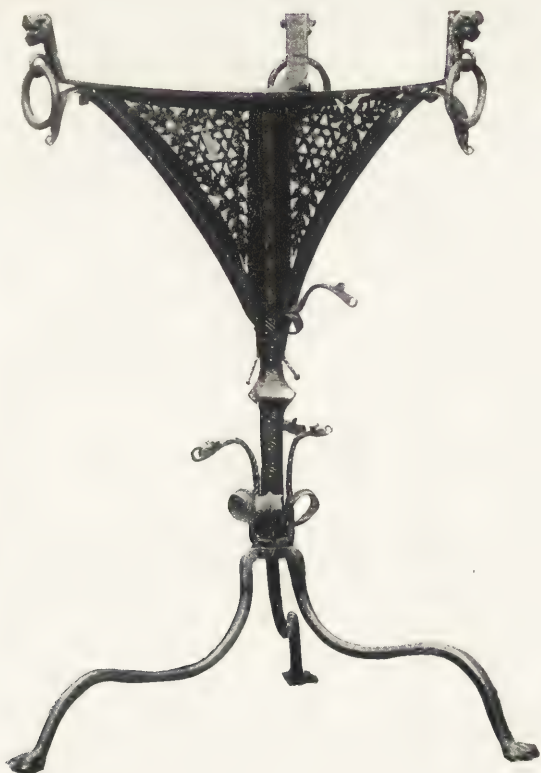
adornment. It was probably equally familiar to the inhabitants of Phœnicia and Palestine, and the reference in Genesis to Tubal-Cain as the artificer and instructor in iron and brass carries its own significance.

Objects of many kinds in iron were disinterred by Dr. Schliemann on the sites of Troy and Mycena. Corinth, Athens, and other Greek cities had recognised markets for ironwares. Iron was commonly utilised for instruments of attack and defence, for agricultural implements, for vessels of various kinds, many of these ornamented in relief. Statues made up of embossed pieces fastened together were also produced in it. Some of the old Grecian fictile vases represent as part of subjects which adorn them, hammers, pincers, anvils, and bellows—this latter with curious resemblance to that at work in smithies of the present day. Etruscan and Roman graves, and the excavations at Pompeii, Vulci, and many other places of classical Europe, have also yielded articles in the metal. These usually take the form of seething-irons, fire-hooks, tripods, locks, keys, money chests, and other things of a much later date resembling



NO. I.—TRIPOD STAND, 16TH CENTURY, ITALIAN

The Craft of the Ironsmith



No. 1a.—TRIPOD STAND 15TH CENTURY ITALIAN

them, such as are seen in our museums and private collections.

With the collapse of Rome her technique in art, as in industry, was lost to a great extent. Though in midst of the darkness and turmoil of the Middle Ages the hammer of the ironsmith never ceased to resound, the work it fashioned chiefly belonged to the craft of the armourer. But it gradually also developed into adjuncts of architecture, and other objects of a distinct character and style, expressive of peace rather than war. The hammer and the anvil were the chief, if not the only, tools used in the manipulation of iron. And when we consider that each rod or wire, or sheet, had to be wrought by hand, and that the craftsman had no rolling mills then, no fancy bar-iron with stellate, cruciform, and other fancy shapes for sectioning, such as the ironsmith of the present day avails himself of in the carrying out of his various tasks, the proficiency attained by the smith of former ages is truly wonderful.

It is to the Middle Ages and the Renaissance that we must turn for his greatest achievements in true handiwork. The changes which took place in iron-smithing, like in architecture and the crafts as a whole, from the antique to the Romanesque, are comparatively easy to trace back along the lines of their historic sequence. But the epochal growth of

the Gothic and Mediæval spirit in art and industry is not discernible in the same manner. It had been gathering in secret much of its strength and form before it spread through Middle and Western Europe, with all the freshness and vigour so characteristic of the people who, having swept away the corrupting and deadening influence of Imperial Rome, did their best to take their places and settle down to carry out their own ideas of life and natural love of art.

The shadow of the Roman eagle was lost in the light of the cross: the beauty and mystery of the new religion, together with the free play of humour and the grotesque which found expression through it and Gothic art, were not absent from the work of the



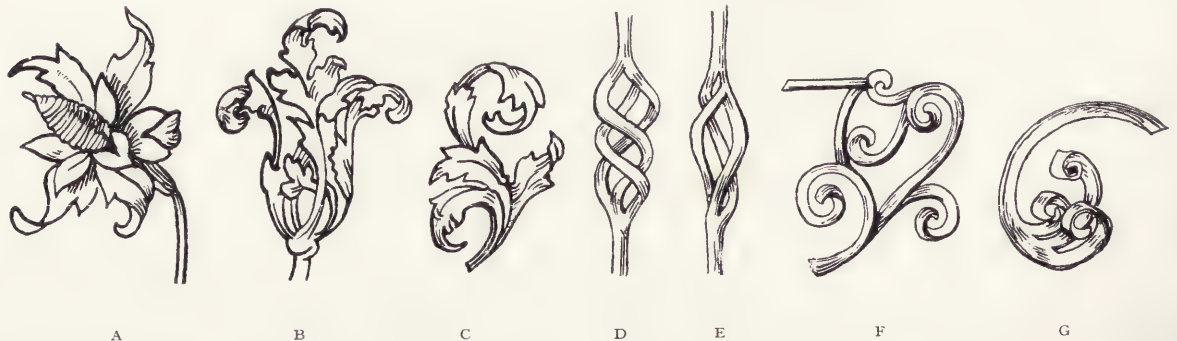
No. 1b.—UPRIGHT STANDARD, SUPPORTING BRACKET AND HOOK 15TH CENTURY ITALIAN

ironsmith. The twelfth and thirteenth centuries produced some good examples of it. Having reached to excellence during the next century and later, the craftsmen sought additional sources of inspiration, and nowhere found them so freely generous as those of times anterior to their own. Hence the re-birth of classical taste which made itself felt for all that was lasting and good in it, as was the case with Gothic.

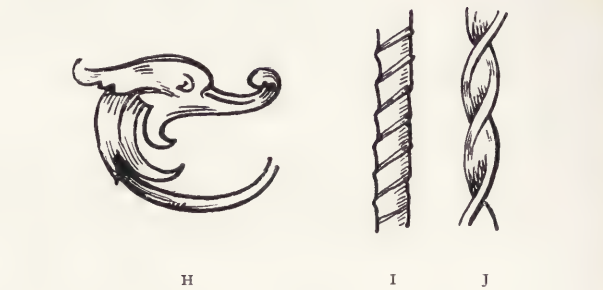
The iron embellished doors and gateways of churches and castles and other secular buildings, and the designs for presses and chests, grilles, window-fastenings, wall anchors, fire dogs, and other similar Gothic and Renaissance hearth-furniture, became truly remarkable for the genuine spirit of art they expressed. Bold curves, long spread out, and curious leaf forms were general; mostly made out of iron in the flat, which was also used for lock work and door-handle plates, some of these chiselled with exquisite patterns, often lovingly made the most of by backings of coloured cloth and leather.

At this point we give a few examples of parts such as were forged and used by the ironsmith of old, and still are used with little difference by his modern imitator, for building up into decorative compositions. They have reference only in a general way to the bulk of our illustrations, but may help at least a few of our readers to understand something of what distinguishes wrought and chiselled iron—in the wider sense of including welded, also at times embossed from the more elaborated and mixed kinds referred to in the first paragraph of this article.

H, the grotesque, shows what may be wrought in the flat, welded, embossed, or otherwise aided towards finish, used in fanlight and other scrolls; as also F and G. D and E represent slitting and opening out; very effective as breaks in the length of bars. A,



flower of the lily kind; B, acanthus husk, used to partly envelope, terminate, or cap bars; C, similar leafage. I and J, examples of iron twisted into ornamental bars while red-hot. Some of these are



modified forms from Professor Meyer on *Art Smithing*.

It may, however, be as well to mention that in modern times, for small things especially, some parts of ornamental iron are cast and fastened in various ways to tube, or wire, or sheet, to make a completed object.

The ordinary methods of putting together pieces of ornament in iron is by welding, brazing, or hard soldering, screwing, riveting, drawing down and riveting—which sometimes takes the place of welding, but mainly in flat scroll work—by intersecting, as in cases when flat or square iron pieces cross each other. This may be effected with or without thinning off. Then there is the pinioning and tenoning of tops and principal points of balustrades, railings, etc.; and there are many methods besides of attaching pieces of iron together, and to steel and other metals, as well as to stone, but they need not be entered upon here.

What we have been saying will now, we trust, in a great measure be seen to apply to our illustrations, most of which are taken from objects in the South Kensington Museum.

(i.) Tripod stand, sixteenth century, Italian, with upright standard supporting two candle-holders. (ia.) Fifteenth century, Italian, tripod stand. (ib.) Same

period, upright standard, supporting a bracket with hook. (ii.) German, seventeenth century, wrought, embossed and chiselled window grating or grille, with interlacing foliated scroll ornament: a very clever

The Craft of the Ironsmith

composition. (iii.) German, cupboard front, about 1550; oak overlaid with wrought-iron hinges, latches, and other mountings, of free and lively effect for balanced decoration. (iv.) French, fifteenth century

door handle, consisting of a double loop suspended from a small grotesque animal's head—this not well defined in photograph—and plate pierced with fine Gothic tracery. (iva.) French fifteenth century knocker, ornamented with a figure of St. John the Baptist within a niche; the plate pierced with Gothic tracery of rare merit. (ivb.) French, fifteenth century door-handle; double loop with acorn finial; the plate pierced with Gothic tracery. From the Dublin Museum of Science and Art. (ivc.) French, late fifteenth century knocker of hexagonal shape; the plate pierced with Gothic tracery.

These door-handles and knockers only convey a slight idea of the excellence of French

fifteenth century work in iron. Some of the locks of the period were elaborately designed, in which scriptural subjects were chiselled. Our example (v.) of a chiselled lock represents the Flagellation of Christ under a Gothic canopy; an angel on either side bearing a long candle and other symbolical figures. The expert, let alone the ordinary observer, looking closely at our illustration of this piece of

work, is likely to accept it as no modern imitation—but it is; and whether the smith intended to deceive or not, from the art and craft point of view it must be pronounced of remarkable merit as a copy

of the original. It is in possession of Signor E. Marolda. (vi.) English, about 1695. A portion of a wrought-iron screen from Hampton Court Palace; attributed to a working blacksmith, Huntington Shaw, of Northampton. It is an example of blacksmithing that any country might feel honoured by producing. That it was made by an English worker at the forge and anvil says much for the spirit of art which actuated our craftsmen when they were freer than they now are to bring out the best that was in them.

Wrought-iron must always stand superior to cast, especially in large moveable objects, gates and such like. Cast iron, because it is capable of taking ornamentation which can be repeated over and

over again at a tithe of the initial cost for the model, and mould or matrix necessary for casting from, must always be cheap, and lacking the individuality which is so characteristic of every specimen of wrought iron. For fixed balconies, panels, and things of the kind, well-designed and modelled, cast iron is often not only not lacking in beauty, but is very serviceable. Yet it has occasionally to be framed and strengthened



NO. II.—WINDOW GRATING OR GRILLE, WITH RETURN
ENDS, AND COMPOSED OF INTERLACED AND FOLIATED SCROLL
ORNAMENT GERMAN 17TH CENTURY

with wrought iron. The ornament may then happen to have little constructive use; and looks what it is—something added, instead of being an integral part of the work in keeping with one of the first principles of constructive design. Unless the design for cast iron is well considered, the ornament being so arranged as to brace up the work, the whole is likely

to prove insecure, a mere aggregation of parts, lacking truth of constructive unity. Large, heavy objects in cast iron may, however, be made, when each is of one piece, to add instead of subtracting from their strength.

But lightness and elegance, as well as strength, is peculiar to wrought and hammered iron conceived and produced by the true craftsman. His feeling and fancy are free when working in it, and it is ready always to take whatever impressions he cares to entrust it with. Our illustrations represent some of the fifteenth century and later work in iron-smithing.



No. III.—CUPBOARD FRONT

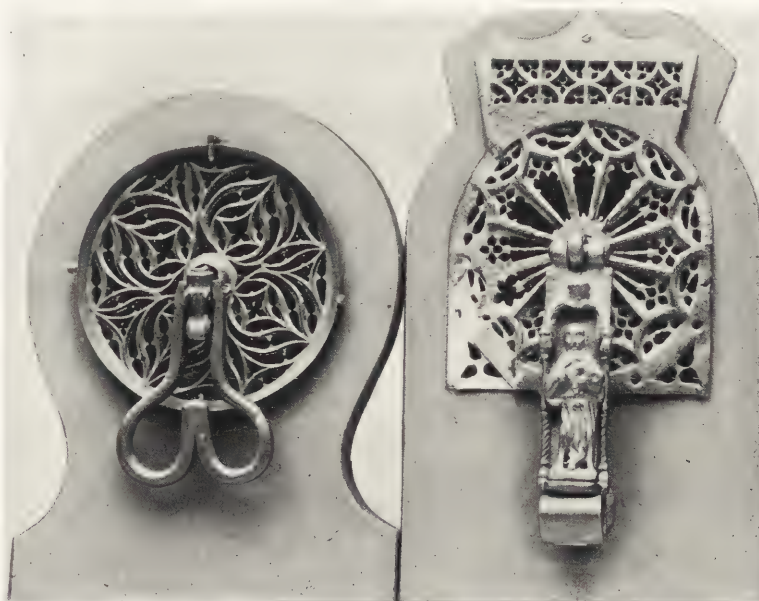
GERMAN, circa 1550

It would not have been difficult to furnish earlier specimens of various kinds: twelfth century Romanesque door furniture, for instance, from the cathedral of Puy, the church of Blancincourt, the church of the Holy Sepulchre, and Veuvy; or of similar, but transitional thirteenth century iron embellishments from the cathedrals of Paris, Liege, Rouen,

and elsewhere on the Continent and in England, some of it referred to by Viollet le Duc and others; but our purpose was to give only a few of the best, the interest in which did not mostly depend on historical associations and sentiment.

The change from the Gothic to the Renaissance

indicated that the struggle had all but ceased between absolute dependence on religious precedent in art and the historical consciousness dissociated from it, and finding recognition. Our illustrations of fifteenth century French door handles and knockers, and the chiselled lock of the same period,



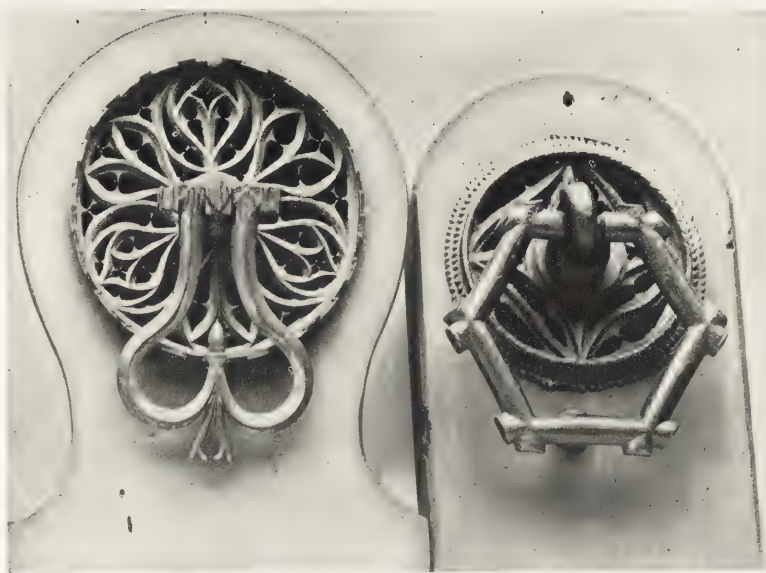
No. IV.—DOOR HANDLE, 15TH CENTURY
FRENCH

No. IVa.—KNOCKER, 15TH CENTURY
FRENCH

The Craft of the Ironsmith

show clearly enough the difference between the Gothic and Renaissance styles; this latter being exemplified, to an extent at least, by the three Italian stands under No. i.; by No. ii., the German grille, and the portion of a screen from Hampton Court. They are not by any means best samples of Renaissance, but they evidence similar motive enough to single them out from the Gothic.

The art of smithing in its historical development passes from the Renaissance, which was a free translation of the antique, to the Baroque and Rococo periods, which indicated decadence in art and craft of all kinds. The "oval distorted, etc.," meaning attributed to the word baroque, may be taken to fairly well signify squeezed



NO. IVb.—DOOR HANDLE, 15TH CENT. NO. IVc.—KNOCKER, LATE 15TH CENT.
FRENCH FRENCH



No. V.—GOTHIC LOCK, 15TH CENTURY IN THE POSSESSION OF
SIGNOR E. MAROLDA

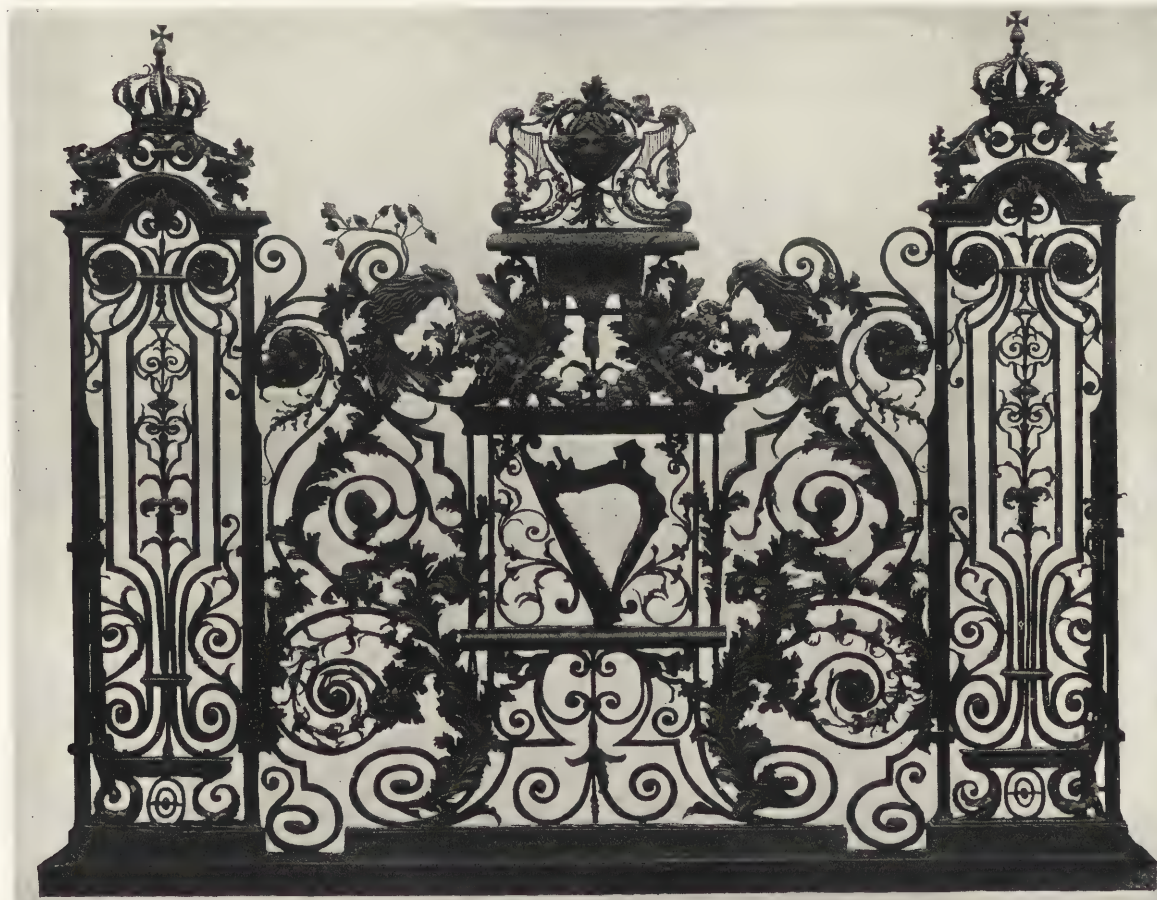
or pressed together volutes and other features peculiar to this style, which was patronized by courts and princes. The Rococo, a word derived from "rocaille," implying grotto and shell work, is tolerated as a style more than the baroque. It found favour most in the "ameublement" of castles and royal palaces, during the reigns of Louis XIV. and XV. of France. Though some good specimens of wrought iron appeared in it, stucco and plaster, modeled and gilt, were the materials in which it was chiefly represented. Art smithing took on in due course the style of Louis XVI., and what is called the Empire style—an attempt to get back to the Renaissance and to antique vitruvian scrolls, with which were

intertwined flowery borders, small stiff foliage, thin leaves of laurel, bows and ribbons, centred by plain elliptical shields, and so on down to the Philistine art of most of the nineteenth century.

In recent days there can be no question of a real and growing appreciation of the art of the ironsmith of former ages. It has been keeping pace with the general tendency to improvement in nearly all the crafts despite the exacting claims of commercialism and cheap productions effected through division of labour and the continuous improvement of machinery.

So long as machinery lessens the hours of labour, and not the wages of the worker, thus affording him time and the frame of mind for pursuit of knowledge outside as well as inside his particular trade or craft, well and good, and happy results must follow.

Occasionally even to-day workmanship is seen which has been produced under conditions that have allowed free play to the mental and physical capacity of the worker, reminding us of what was enjoyed by the craftsmen of mediæval times. This tendency is far from having the encouragement it deserves by capitalist employers of labour; but it is one that should fittingly engage the attention of statesmen and men in power. Perhaps none at the present moment is better able to make his influence felt in this direction so much as the connoisseur and the collector of art objects; for it is certain that his taste and knowledge necessarily make him acquainted with what is best and most desirable in art and industry, and therefore for the true enjoyment of life.



NO. VI.—PORTION OF WROUGHT-IRON SCREEN FROM HAMPTON COURT

ENGLISH, ABOUT 1695





WOMAN WITH KITTEN

By J. S. Chardin

In the possession of Lady Dorothy Nevill

WOMAN WITH RITTS

1911

William Dickinson and his Work

By W. G. Menzies

IF the importance of an engraver is to be gauged by the sums obtained for examples of his work in the sale-room, William Dickinson occupies a high place amongst that great army of eighteenth century engravers who practised the art of mezzotint for every season, many of his finest efforts realising remarkable sums under the hammer. But quite apart from mere monetary value, his clear and brilliant work with the scraper is deserving of high appreciation, displaying as it does all the best traditions of his predecessors.

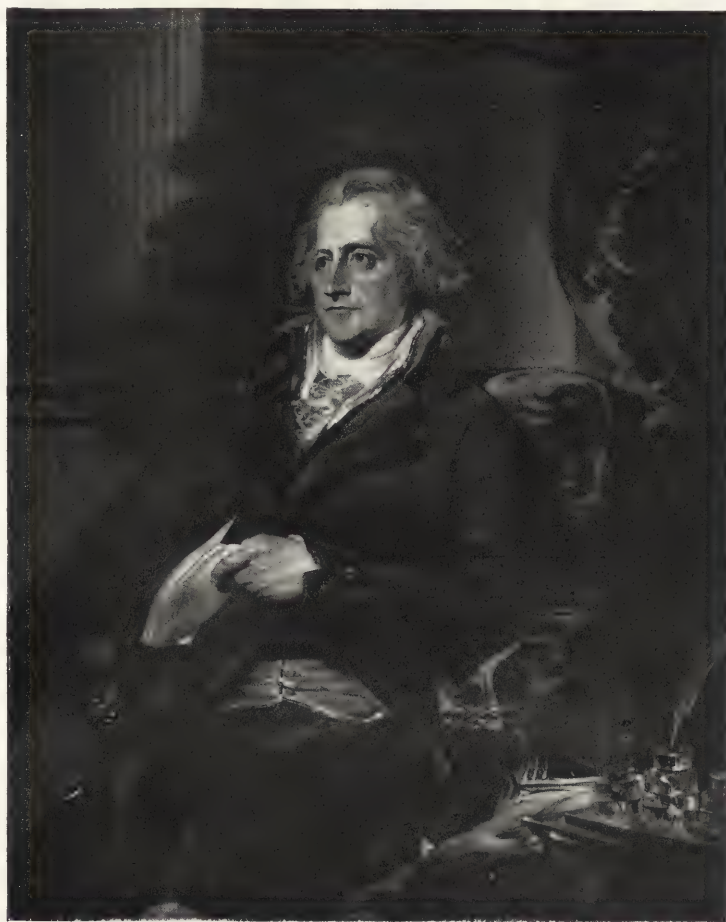
William Dickinson was born in London in 1746, just a year before McArdell came to the Metropolis and commenced that great revival in the art which towards the middle years of George the Second's reign had shown unmistakeable signs of languishing. At quite an early age he showed a remarkable taste for engraving, and so well did he progress that in his twenty-first year he was awarded a premium by the Society of Arts. Success soon followed, and before he was thirty he was established in his own shop busily engraving plates, and acting as his own publisher. One of his most intimate friends, with whom he was later to go into partnership, was Thomas Watson, to whom much of Dickinson's early success is due. To Watson is due the credit of having induced Dickinson to follow that path which was ultimately to lead him to attaining such distinction amongst the engravers of his time.

Like the majority of his contemporaries, Dickinson

worked both in mezzotint and stipple; but his efforts in the former method are those upon which most of his fame rests. Many of his plates engraved in this manner are of remarkable brilliance, and bear evidence of a most skilful use of the scraper, especially as regards the reproduction of the brushmarks of the original. Reynolds and Romney were the painters whose work he most successfully rendered; but he also did some attractive work after paintings by West, Peters, Bunbury, Morland, Gainsborough, and others—plates which bore plenty of evidence of both technical skill and artistic appreciation.

Reynolds's portrait of the beautiful *Diana Sackville, Viscountess Crosbie*, afterwards Countess of Glandore, gave Dickinson his opportunity, and this plate rightly ranks as his *chef d'œuvre*. Indeed it stands upon the same plane as Thomas Watson's *Lady Bampfylde*, John Raphael Smith's *Mrs. Carnac*, and Valentine Green's *Duchess of Rutland*—a representation of the

highest possible achievement with the scraper upon the copper plate. Scarcely less charming is the portrait of *Mrs. Elizabeth Ann Sheridan*, the singer, daughter of Thomas Linley, and first wife of R. B. Sheridan. She is depicted as St. Cecilia seated at the organ and attended by angels. Reynolds painted the picture in 1775, and in the same year executed a portrait of *Mary, Lady Charles Spencer*, petting her favourite horse, which Dickinson also most successfully engraved. *Elizabeth Houghton (Lady Taylor)* was also another of his



WILLIAM, LORD AUCKLAND

BY W. DICKINSON, AFTER SIR THOMAS LAWRENCE



JANE, DUCHESS OF GORDON 1765

BY W. DICKINSON, AFTER SIR JOSHUA REYNOLDS

numerous series of female portraits after Reynolds, whilst others were *Mrs. Sophia Pelham*, *Mrs. Ellis Mathew*, *The Countess of Derby*, and *The Duchess of Gordon*—the latter a magnificent presentment of this accomplished beauty. He also engraved an important series of male portraits after Reynolds, amongst their number being portraits of *Thomas Percy*, author of "Reliques of Ancient Poetry," *Sir Robert Fletcher*, *The Hon. Richard Edgcumbe*, and *Charles Manners*, fourth Duke of Rutland, and *Lord Robert Manners*, son of the Marquess of Granby, who fell in Rodney's action with De Grasse. His plates after other artists include a charmingly engraved portrait of *Miss Elizabeth Stephenson*, afterwards *Countess of Mexborough*, after Peters; *Lady Charlotte Bertie*, daughter of Peregrine, third Duke of Ancaster, after the same

painter; *Thomas Robinson*, second Lord Grantham, Secretary of State and Diplomatist, after Romney; *William Eden*, Lord Auckland, after Lawrence; and *David Garrick*, after Pine. Others are *Miss Benedetta Ramus*, after Romney; *The Duchess of York*, after Hoppner; and *Mrs. Yates* in the character of Medea, after Pine.

Though his work with the stipple point cannot compare with that executed with the scraper, still certain of his plates engraved in this manner are highly esteemed by present-day collectors. Like John Jones, John Raphael Smith, Thomas Watson, and others, he saw that there was a demand for plates engraved in this method, and consequently turned out a number of plates which, if not so effective as his mezzotints, still bear comparison with

William Dickinson and his Work

those executed by men more famed in the world of stipple engraving. He executed a number of Bunbury caricatures in this manner, which, however, are not very highly esteemed; but certain of his other plates after this artist are of considerable importance. One of these is the *Gardens of Carlton House with Neapolitan Singers*, which is supposed to portray the first meeting of the Prince of Wales and Mrs. Fitzherbert. Mrs. Frankau, however, contends that there is strong evidence that this plate is the work of Charles Knight, though her contention is not backed by any direct evidence. *Mrs. Robinson as Perdita*, wearing a large hat with feathers, after Reynolds, is another good stipple-print by Dickinson, whilst the *Duchess of Devonshire with Viscountess Duncannon*, after Kauffmann, is another. Others are *Lady Melbourne as Maternal Affection*, *Miss Horneck as a Country Girl*, *Lydia and Sylvia*, both after

Peters, and the *Countess of Sefton*, after Cosway. All of these prints are now highly esteemed by collectors of stipple-prints, and all bear proof that whilst more successful as a mezzotinter, Dickinson also well understood that method made so popular by Bartolozzi and his school.

Dickinson published the majority of his plates for himself, and the following are some of the addresses from which his more notable efforts were given forth to the world: No. 180, near Norfolk Street, Strand; Henrietta Street, Covent Garden; Litchfield Street, Soho; and 158, New Bond Street. It was at this latter address that his partnership with Thomas Watson commenced. Others of his plates were published for him by the enterprising Carington Bowles in St. Paul's Churchyard; Colnaghi issued some from Cockspur Street, whilst others were published by W. Richardson at No. 31, Strand.



THE TWO FRIENDS

BY W. DICKINSON, AFTER C. KNIGHT

The Connoisseur

Thomas Watson died in 1781, and Dickinson remained alone to carry on the business at New Bond Street. For thirteen years he remained there, eventually selling his stock and going to Paris, where he died in 1823. That he outlived his profession is borne out by an announcement that

appeared in the *Gentleman's Magazine* at the time of his death. All that is recorded is the following: "At Paris, W. Dickinson, Esq., formerly a mezzotint engraver."

The three plates reproduced are from engravings in the possession of Messrs. Maggs Brothers.

LIST OF THE PRINCIPAL PRINTS BY WILLIAM DICKINSON SOLD BY AUCTION, 1901-1908.

| TITLE. | ARTIST. | DATE. | REMARKS. | PRICE. |
|--|-----------------|-------|--------------------------|----------|
| | | | | £ s. d. |
| Banks, Sir Joseph | Reynolds | 1907 | m. p. b. l. | 20 10 0 |
| Black-Eyed Susan | Bunbury | 1906 | C. P. | 47 0 0 |
| Childish Amusement | Morland | 1901 | C. P. | 57 15 0 |
| Crosbie, Viscountess | Reynolds | 1903 | m. 2nd st. | 215 0 0 |
| Crosbie, Viscountess | Reynolds | 1903 | m. 1st st. | 325 10 0 |
| Crosbie, Viscountess | Reynolds | 1901 | m. 1st st. | 609 0 0 |
| Derby, Countess of | Reynolds | 1902 | m. 2nd st. | 49 7 0 |
| Derby, Countess of | Reynolds | 1904 | m. 1st st. | 178 10 0 |
| Devonshire, Duchess of, and Lady Duncannon | Kauffman | 1902 | C. P. | 20 9 6 |
| Devonshire, Duchess of, and Lady Duncannon | Kauffman | 1903 | s. o. l. p. | 37 16 0 |
| Garden of Carlton House | Bunbury | 1902 | o. l. p. | 15 15 0 |
| Garden of Carlton House | Bunbury | 1902 | C. P. | 12 1 6 |
| Garden of Carlton House | Bunbury | 1902 | in brown | 24 0 0 |
| Garden of Carlton House | Bunbury | 1904 | bistre proof | 26 5 0 |
| Gordon, Duchess of | Reynolds | 1903 | m. 1st st. | 441 0 0 |
| Gordon, Duchess of | Reynolds | 1904 | m. 1st st. | 325 10 0 |
| Gordon, Duchess of | Reynolds | 1903 | m. proof | 130 0 0 |
| Grey, Charles | Lawrence | 1905 | m. 1st st. | 8 18 6 |
| Gwynne, Mrs., and Mrs. Bunbury | Gardner | 1902 | m. | 75 12 0 |
| Gwynne, Mrs., and Mrs. Bunbury | Gardner | 1902 | m. 1st st. | 102 18 0 |
| Gwynne, Mrs., and Mrs. Bunbury | Gardner | 1901 | m. | 105 0 0 |
| Keppel, Admiral | Romney | 1905 | m. 1st st. | 7 17 6 |
| Leinster, Duchess of | Reynolds | 1902 | m. e. l. p. | 29 0 0 |
| Leinster, Duchess of | Reynolds | 1907 | m. p. b. t. | 150 0 0 |
| Love and Honour | Bunbury | 1906 | m. p. b. l. | 3 5 0 |
| Lydia | Peters | 1906 | s. | 2 2 0 |
| Manners, Lord Robert | Reynolds | 1902 | m. | 14 3 6 |
| Manners, Lord Robert | Reynolds | 1904 | m. proof | 40 0 0 |
| Mathew, Mrs. | Reynolds | 1903 | m. 2nd st. | 31 10 0 |
| Mathew, Mrs. | Reynolds | 1904 | m. 1st st. | 25 0 0 |
| Mathew, Mrs. | Reynolds | 1905 | m. unpublished st. b. l. | 840 0 0 |
| Pelham, Mrs., feeding Chickens | Reynolds | 1902 | m. e. l. p. | 252 0 0 |
| Pelham, Mrs., feeding Chickens | Reynolds | 1903 | m. | 409 10 0 |
| Pelham, Mrs., feeding Chickens | Reynolds | 1905 | m. fine | 409 10 0 |
| Radnor, Countess of | Cosway | 1902 | in red, p. b. l. | 15 4 6 |
| Ramus, Miss B. | Romney | 1901 | m. | 94 10 0 |
| Robinson, Mrs. | Reynolds | 1902 | s. e. l. p. | 57 15 0 |
| Robinson, Mrs. (Perdita) | Reynolds | 1901 | m. 1st st. | 131 5 0 |
| Rockingham, Marquis of | Reynolds | 1907 | m. e. l. p. | 4 15 0 |
| Rodney, Admiral | Reynolds | 1907 | m. | 8 18 6 |
| Rutland, Duke of | Reynolds | 1906 | m. e. l. p. | 7 15 0 |
| Sefton, Lady | Cosway | 1902 | C. P. | 34 0 0 |
| Sheridan, Mrs., "St. Cecilia" | Reynolds | 1902 | m. 1st state | 147 0 0 |
| Sheridan, Mrs., "St. Cecilia" | Reynolds | 1905 | m. 1st state | 147 0 0 |
| Sheridan, Mrs., "St. Cecilia" | Reynolds | 1904 | m. 2nd state | 35 14 0 |
| Spencer, Lady Charles | Reynolds | 1902 | m. 1st state | 204 15 0 |
| Spencer, Lady Charles | Reynolds | 1903 | m. 2nd state | 82 0 0 |
| Stephenson, Elizabeth | Peters | 1906 | m. p. b. l. | 100 0 0 |
| Stephenson, Elizabeth | Peters | 1907 | m. p. b. l. | 200 0 0 |
| Taylor, Lady | Reynolds | 1902 | m. fine | 136 10 0 |
| Taylor, Lady | Reynolds | 1904 | m. | 194 0 0 |
| Taylor, Lady | Reynolds | 1901 | m. | 194 5 0 |
| Two Friends | Knight | 1902 | proof in red | 9 0 0 |
| York, Duke of | Hoppner | 1902 | m. pair | 44 2 0 |
| York, Duchess of | Hoppner | 1902 | m. | 24 10 0 |
| York, Duchess of | Hoppner | 1903 | C. P. | 49 7 0 |



Jade By Mrs. Delves Broughton

"The magic powers of Heaven and Earth are ever combining to form perfect results; so the pure essences of hill and water become solidified into precious jade."—YU SHÜO.

CHINA is pre-eminently the motherland of jade. Whereas in European literature no such word existed prior to the discovery of America by Columbus in 1492, the ancient lore of China teems with allusions to this stone, attributing to it many miraculous properties. The *Book of Rights* of the Chou dynasty, some 1,000 years B.C., gives account of a royal funeral at which was served "fan yu" or "food jade"—a composition of millet mixed with finely powdered jade, prescribed by the immortals for insuring longevity to man. In the mouth of the corpse a piece

of jade called "han-yu" was fixed, while jade offerings, in the shape of round medallions perforated in the centre, were placed in the coffin. A Chinese myth, having reference to its many colours, declares jade to be the solidified essence of the rainbow, which, formed into celts and arrow-heads for the Thunder God's use, are hurled by him to earth as thunder-bolts in the raging storms of his fury.

Amongst the Taoist fables occurs a description of the abode of the Goddess Si Wang Mu, who, with her fairy attendants, inhabits twelve bejewelled towers built entirely of five-coloured jade stone. They stand on the mountain Kw'en Lun surrounded by forests of chrysoprase, having in their midst the great tree of



CURIOUS WHITE JADE FIGURES, INCLUDING SHOU LAO, THE GOD OF LONGEVITY

The Connoisseur

jadestone, which is the Tree of Life. Various rivers derive their source from this mountain. They are named according to the coloured jade found in their beds; there is the white jade river, the black jade river, and the red jade river. Here also at its foot flows the yellow water which, after a brief winding course, returns whence it came, having in its short career given to those who quench their thirst at its brink an immunity from death. These rivers still bear the names bestowed upon them by the ancients, and the "fishing for jade" described in the annals of the first century is carried on much in the same fashion as it was then. There is the Kara-kash, or black

to a marked degree the characteristic of the stone, namely, when struck with a hammer it reverberates for a considerable time, ceasing suddenly. Jade is also procured by quarrying, and hills on which millet grows are said to be the best jade producers.

The word "jade" is frequently applied to substances other than nephrite (true jade) and jadeite, the only two minerals to which science has given the name. The unwary are often deceived by prase, plasma, chrysoprase, green jasper, amazon stone, beryl, agalmatolite. The latter, known as Chinese figure-stone, though having every appearance of jade, is of so soft a nature that it can be easily detected



DARK GREEN AND LIGHT GREEN BOWLS WITH MOSS-LIKE MARKINGS

jade river, and the Yurang-kash, or white jade river, which during the torrential rains that occur generally in the fifth or sixth months become swollen torrents: the waters rushing down the mountain sides dislodge and carry with them pieces of jade, which remain in the river beds, and are fished for when the floods subside. Camps are formed at intervals along the banks, and natives, to the number of twenty or thirty, are employed to form a line across the stream, shoulder to shoulder. They advance slowly, with bare feet, feeling the pebbles as they go; they are sensitive to the touch of jadestone, and as a piece comes their way they stoop, pick it up, and simultaneously a gong is sounded by a soldier on the watch as a warning to another official standing farther off that he should record a red mark in his book. At the end of the fishing these marks must tally with the number of stones produced by the natives. The jade found in the Yarkand river is of the best quality, very brilliant and strong, and has

by the scratch of a knife, or even by hard rubbing with the hands. Wonderful imitations made of glass are manufactured by the Chinese, so dense and heavy, and so exactly resembling the real article, that even a connoisseur may at first be imposed upon—this is particularly the case with representations of the white jadeite flecked with emerald green that comes from the rivers of Upper Burma. Until struck with a hammer to ascertain whether or not it gives out the true ring, it is impossible to discern the imposition.

The occurrence of nephrite is not common. The K'un Lun mountains, Central Siberia, Silesia, Alaska, New Zealand and New Caledonia, and perhaps India, are at present the only places where it is known to be *in situ*; but the presence of both raw and worked stones in other places points to its existence in yet undiscovered localities. Much discussion has taken place on this subject with regard to neolithic celts and scrapers and other jade objects collected from

Jade

the old pile dwellings of the Swiss lakes. Jadeite is peculiar to Burma, though there are indications of its presence in India and Little Tibet. In many countries—Mexico, Central America, New Guinea, and Europe—worked jadeite has been found.

The difference between jade (nephrite) and jadeite (a silicate of aluminium and sodium) was in 1863 pointed out by M. Damour, who originated the latter name. Density seems to be the principal physical

diseases; hence its Spanish name "*piedra de hijada*," hypochondriac or colic stone. The conquest of Mexico by the Spaniards brought to light the existence in that country of a stone supposed to be emerald green jadeite. On the death of one of their chiefs a piece of this stone was laid upon his tongue as a talisman for the safe conduct of his spirit through the seven ordeals before reaching Quetzalcoatl in Heaven. There is a strange similarity between



SPECIMENS OF INTRICATELY CARVED WHITE JADE

distinction between the two. Jadeite is harder and of a more granular composition, and generally of a more brilliant colour, than jade; but we are told that there are few pieces purely jade or purely jadeite—that in nearly all a slight admixture of one is found in the other. It is also asserted by some that jade is occasionally produced from jadeite by "secondary metamorphic processes of uralitization and chemical replacement."

Sir Walter Raleigh has been credited with introducing jade into England, but no dictionary mentions the name—which is derived from the Spanish "*ijada*"—until a century or more after his death. Jade was imported into Europe by the Columbus navigators from America, where it was held a remedy for certain

this observance and that related on page 111 concerning the Chinese royal obsequies.

To us the value attached to jade, both by Chinese and Mexicans, seems out of all proportion. That its hard nature renders the working of it a difficult matter, and therefore an elaborately carved piece represents both time and labour, and that its variety of colouring has a special attraction, cannot be denied; but when we hear that "the ancient Chinese would ransom fifteen walled cities with a single piece of jade, and a modern Mandarin would give 1,000 oz. of silver for a pair of bracelets of emerald green jadeite," and that Montezuma, when sending presents from Mexico to the King of Spain, included some jadeite stones, saying each one was worth two loads of gold, we



WHITE JADE FISH, AND VARIOUS GROTESQUE FIGURES IN WHITE JADE AND WHITE JADE FLECKED WITH YELLOW BROWN



PEN HANDLE, CARVED DRAGON, AND A CHIMERA IN WHITE JADE

are amazed at the fictitious value set upon these minerals.

In their sacrificial offerings to the elements, the Chinese adopted various suitable colours, and on each occasion it was necessary that the gifts of jade, woven stuffs, and victims should be of the required hue. In the worship of heaven the jade offerings were azure tinted and round; for the worship of the earth square and yellow. To the spirit of the east quarter green jade was offered, red jade to that of the south, white jade to the west, and black jade to the north. The tests for these various colours are described in Wang Yi's book on jade as "red as a cock's comb, white as freshly cut lard, black as pure lac, yellow as boiled chestnuts." The red, the yellow, and the black are now very rare; even the pure white is difficult to procure and very valuable. The present-day amateur collector, we are told, should have ten little tablets of jade arranged according to their worth and tested by a connoisseur, as a guide to purchasing. The tenth grade is the finest, white and translucent, tinged with faint pink; it is not often met with, and the ordinary collector rarely possesses anything above the fifth or sixth grades.

The illustrations to this article are from a private collection, and most of the pieces were brought to England after the looting of the Summer Palace in 1860. The greater number are of white jade; this and the intricate carving which adorns some of the pieces makes them extremely valuable. In the bowls we see, in the two smaller specimens, dark green with markings like moss, and in the larger ones pale green flecked with moss-like spots when viewed by reflected light.

The imitative faculty of the Chinese—a characteristic peculiarly developed in this Asiatic race—is in no way more clearly portrayed than in the history of porcelain. Their favourite jade stones serving

them as model, prompted their first efforts in the colouring of china. Thus, green "similar to jade in one or more of its various shades was probably, in the shape of celadon ware, the first colour satisfactorily employed in the decoration of porcelain." So perfectly were these imitations carried out, so beautiful the soft glaze, so good the effect of transparency, that a casual observer might well be deceived.

Amongst the most ancient specimens of Chinese porcelain still extant are pieces of celadon ware. We are told that in 1487 Lorenzo de Medici received from the Sultan of Egypt a present of cups in this china which were supposed to possess the peculiar virtue of detecting poison, for, when filled with any noxious drug, their colour immediately changed.

Nor did these clever Chinese copyists confine themselves to facsimiles of green jade; for, during the period between 1522-1567, which, according to native historians, was celebrated for its blue and white china, cups resembling milky-white jade were mentioned as particularly pure in colour.

Confucius, in the sixth century B.C., tells us: "The model man of old compared jade to virtue. It is of warm, liquid, and moist aspect, like benevolence; it is solid, strong, and firm, like wisdom; pure and not easily injured, like righteousness; when suspended it hangs gracefully, like politeness; when struck it gives out a pure, far-reaching sound, vibrating long, but stopping abruptly, like music; though faulty it does not hide its good points; when superior it does not conceal its defect, like loyalty; its brilliancy lights up all things near it, like truth; it gives out a bright rainbow, like Heaven; shows a pure spirit among the hills and streams, like earth; symbols of jade rank alone as gifts to introduce persons to virtue; and in the whole world there is no one that does not value it, like reason."



Fine Book Bindings

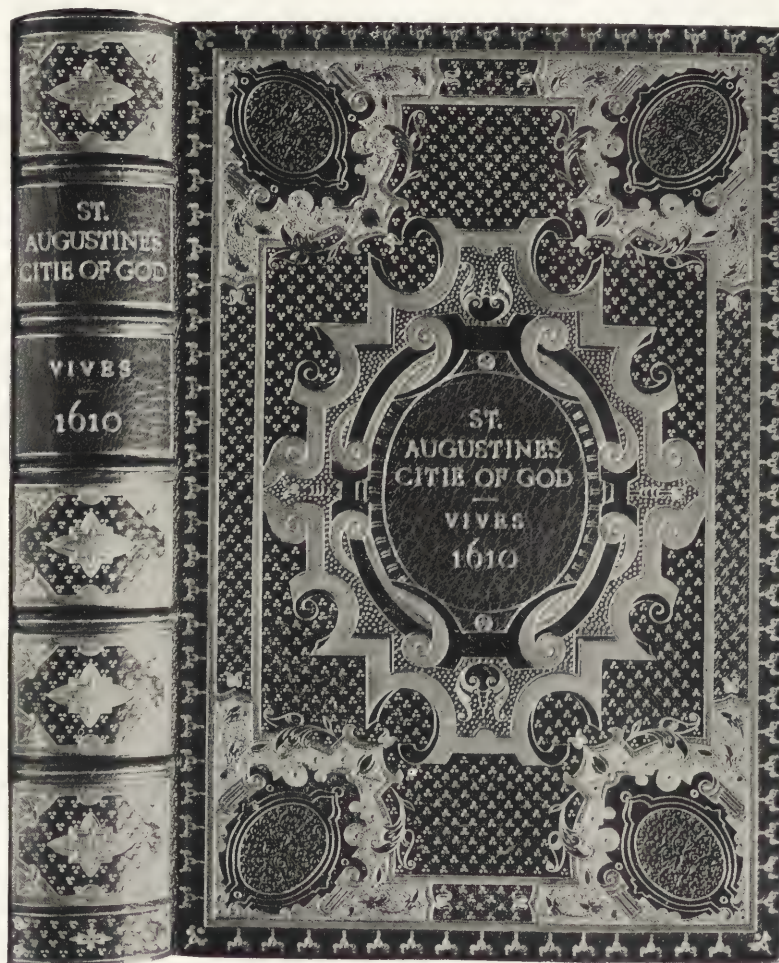
ONE has only to visit Sotheby's rooms when a collection of fine bindings is to come under the hammer to discover the interest that is taken by the present-day bibliophile in the work of the 16th, 17th, and 18th century binders. It is therefore gratifying to find that there are 20th century craftsmen desirous of emulating their predecessors, and thus revive an art which for a considerable period has had few supporters. Royal and noble patronage has had much to do with the art of book-binding in England, and to Henry VIII., Queen Elizabeth, Charles II., the Earl of Leicester, and others the credit of having encouraged such craftsmen as Samuel and Charles Mearne, Clovis Eve, and Roger

Payne is due. Similar patronage has been given of late years to certain present-day craftsmen who have attempted to make the binding of a book something more than a mechanical process, and have put into their work just as much delicacy, taste, and skill as distinguished the work of their predecessors.

An exhibition of such work is now being held by Messrs. John and Edward Bumpus at 350, Oxford Street, and a visit will surprise many a book-collector who has thought that fine book-binding was to be recorded amongst the dead arts in England. In this collection, which consists of a series of direct

imitations of well-known pieces by men famed in the history of book-binding, one will find plenty of evidence that far from the art being dead it has only been in abeyance. Over six years have been occupied in executing the series, which range from

reproductions of Byzantine 12th century bindings to reproductions of the masterpieces of the most famous English and Continental binders, the whole of the work having been carried out by Messrs. R. Riviere and Sons. In fact, the collection can be summed up as follows: It is the most *recherché* collection of book-bindings ever executed; it is the most complete collection of the various schools of binding design, and the only collection of its kind ever attempted.



REPRODUCTION OF AN ELIZABETHAN BINDING

Amongst so much that is good it is difficult to single out any individual item for notice; but perhaps of all the items in this unique collection the palm must be given to a reproduction of an Elizabethan binding executed for Sir Nicholas Bacon, of which we reproduce an illustration. The volume is bound in light brown morocco, the outer border of narrow fillets inlaid in light blue (to represent the silver in the original), spreading at the corners to centre, and enclosing escutcheons. Inlays of light green and red and plentiful use of the three gilt-dot design go to make this a truly sumptuous piece of binding.



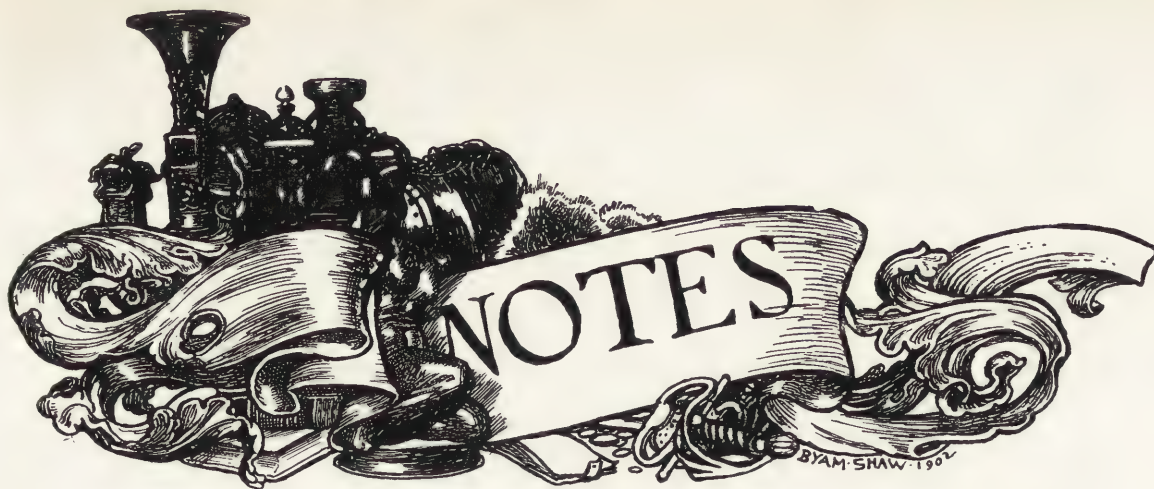


LORD NELSON

By Henry Bone

In the collection of Sir J. G. Tollemache Sinclair, Bart.

1875



At last Canova's famous group of "Hercules and Lichas" has been given a worthy position in the Roman National Gallery. When, in 1901, the Torlonia Palace in the Piazza di Venezia, where the group was preserved, was demolished, this colossal work was removed to the National Gallery, where nine years earlier the other works of art ceded

to the State by the Torlonia family had been placed. Yet, owing to questions which arose with reference to the allocation of this famous piece of sculpture, it was temporarily deposited in an entrance hall on the ground floor of the magnificent palace of the architect Fuga; and in this hall it remained, draped in a white sheet, and hidden from public view. This "temporary" allocation extended, however, from



HERCULES AND LICHAS

BY CANOVA

1901 to last summer, when the Directors of the gallery at last demanded and obtained a solution of the problem. And this solution was the happiest and the most logical that could have been found. Covering part of one of the delightful terraces of the Palace which look upon the enchanting Villa Corsini on the slope of the Janiculum, a new room has been built, with a kind of chapel at the end, in every respect similar to the one that sheltered Canova's work in the Torlonia Palace; and here, in new surroundings, but under the same conditions of position and light as heretofore, a lasting home has been found for the group which is a new ornament to the National Gallery of Rome.

Drawing his inspiration from the episode related by Ovid in the ninth book of the *Metamorphoses*, Antonio Canova has represented Hercules at the moment when he throws into the sea the youth Lichas who has brought to him the shirt of Nessus, sent to him by Deianeira. The fine tissue clings to the hero's body, and seems to penetrate the flesh, burning it, destroying it, and poisoning it. In a supreme moment of rage and agony, the doomed son of Jupiter seizes the innocent messenger by his hair and by one foot, and flings him into the sea. Canova modelled the sketch for this work in the last years of the eighteenth century; but it was not before 1811 that he executed the marble group for the Marchese Torlonio, who paid him for it the sum of 18,000 scudi (cca. £3,600), and placed it in his Roman palace, where it remained until a few years ago.—E. M.

LOVERS of old oak carving will be interested in seeing a series of photographs of misereres and other carvings from the choir stalls of the church at Higham Ferrers, in Northamptonshire. These carvings are coeval with the church, and date back to the year 1415.

Misereres and other Carvings from Higham Ferrers



MISERERE, AT HIGHAM FERRERS

There are twenty stalls, each of which has a carved subsellia in the style shown in the accompanying photographs. These carvings are interesting to the



CARVING AT JUNCTION OF CHOIR STALLS IN HIGHAM FERRERS CHURCH

collector and antiquary, inasmuch as they not only reveal the workmanship of the wood-carvers of the earlier part of the fifteenth century, but also show the head dress of that period. There are other carvings of note in the choir of this church, and these appear at the junctions of the stalls in the manner depicted in the two examples reproduced herewith.—H. W.

THE hundred years cut by Mr. Brinton out of the sequence of Florentine history, learning, and art, Florence (1450-1550) are not an arbitrarily chosen section, but embrace the years when, after the founding of the Medici rule by Cosimo *Pater patriae*, the City of the Lily had become the centre

Florence (1450-1550)
By Selwyn Brinton, M.A.
(Goupil & Co., 10 gns. net)



GROTESQUE CARVING IN HIGHAM FERRERS CHURCH



MISERERE, AT HIGHAM FERRERS

of European culture; when her rule extended over the greater part of Tuscany, from Pisa to Arezzo and Cortona, and her commerce over the whole known world. From the time of Lorenzo the Magnificent,

full justice to the noble character of the fanatic monk. Perhaps the best chapters are those which are devoted to the great humanists Niccolo de Niccoli, Leonardo Bruni, Carlo Marsuppini, Poggio Bracciolini, Niccolo



MISERERE, AT HIGHAM FERRERS

Mr. Brinton takes us through the stormy days of Savonarola's life and tragic death to the re-establishment of the younger line of the Medici as Grand Dukes of Tuscany, when Florence, strong and powerful again politically, ceased to be a leading factor in European civilisation. Nor does Mr. Brinton strictly follow his programme, since in the first chapter of his very clear historical account, he steps far beyond the self-imposed border, and touches briefly upon the political and artistic evolution of the two preceding centuries. In his review of Florentine history, the author shows himself remarkably clear from party bias. Whilst his sympathies—as is only natural with an enthusiastic admirer of Florentine art and humanistic learning—are with the great family with whom the very thought of Florence is inseparably connected, his graphic account of Savonarola's preaching and life—the preaching that led to the destruction of so many precious monuments of Renaissance art—does

d'Uzzano—the names bring back to one's memory some of the greatest achievements of the Florentine masters of sculpture (the tombs by Bernardo Rossellino and Desiderio da Settignano, and Donatello's statues and busts)—Gianozzo Manetti, and Marsilio Ficino, the great platonist.

On the whole Mr. Brinton holds sound views on the art of the Renaissance, and he has a happy gift of characterising in concise language the style peculiar to each individual master. That some mistakes should have crept into a volume of such imposing dimensions is but natural. Thus it is scarcely in accordance with known facts that Donatello, in spite of his great influence, "left no direct school." Whilst admitting the great probability of Mino, Desiderio, and Benedetto having been pupils of the great master, we have no positive evidence to this effect. But we *do* know that Donatello, in Padua and later in Florence, was surrounded by a small army of *garzoni*

and *discepoli*. He trained such stone-sculptors as Pagni di Lapo Portigiani, Andrea Buggiani, Agostino di Duccio, and Simone Ferrucci; and bronze workers like Bertoldo di Giovanni, Bartolommeo Bellano, and Giovanni da Pisa, to mention only a few of the most important among his followers. We also fail to identify Donatello's "Bacchic frieze for his patron, the banker Martelli." Then Mr. Brinton, with whom we heartily agree in his defence of Alessio Baldovinetti, goes too far when he places this master above Botticelli. Indeed he overrates him as much as he does the German art writer, Dr. Richard Muther, to whom he quaintly refers as "the learned German critic." Still, it is to Dr. Muther's credit, as Mr. Brinton rightly points out, that he was the first to draw attention to the influence exercised upon the Florentine masters of the time by Hugo van der Goes's Portinari altarpiece, even if this influence did not extend to Piero della Francesca. By the way, Mr. Brinton quotes, but does not correct, the German's remark that this altarpiece is at present in the hospital of S. Maria Novella.

More serious is the mistaken notion, two or three times repeated, that Filippino Lippi was Botticelli's fellow pupil under Filippo Lippi. It is quite certain that Filippino, who was a child at his father's death, studied *under*, and not *with*, Botticelli. Mr. Brinton, in many cases, clings to time-honoured errors. He still accepts the famous portrait at the Pitti as a portrait of *Maddalena Doni*, by Raphael, though this lady was about seventeen years of age at the time when the picture in question, which represents a woman in her maturity, was painted. He also not only accepts

the wrong title of *Mars and Venus* for the Botticelli at the National Gallery, but even attempts to find the master's source of inspiration in one of Lorenzo's poems. To speak of the "influence" of Masaccio upon Filippino in the Brancacci frescoes, is perhaps not quite the right view, since in these frescoes the younger master, called upon to continue his predecessor's unfinished series, deliberately set himself to working in Masaccio's manner.

Still, all these are very minor points in a book which deals in so pleasing a fashion with so eternally fascinating a subject. More serious is what appears to be the deliberate exclusion of architecture from the arts, the development of which the author has traced in his history. It was Florence, where the modern type of domestic architecture was definitely evolved; and the architectural glories of Florence are quite as great an attraction for the visitor as the painted and sculptured treasures stored up in her museums and churches. Of the illustrations, which comprise all the greatest masterpieces produced by the Florentine painters and sculptors of the golden age, it is difficult to speak in terms of exaggerated praise, though the colours added to three or four of the plates cannot be regarded as an improvement.



FRENCH LATE 16TH CENTURY CHAIR OF STATE
CARVED WALNUT
IN THE POSSESSION OF MR. J. PIERPONT MORGAN

CEREMONIAL chairs have been in use from the earliest times. A Fine State Chair There is a remarkable example of an old Roman state chair in the Louvre, having sphinx-like seated figures as arms, which could easily pass in point of design for a First Empire state chair — except that it is of marble. There

is no doubt that many of the finest examples of state or seigneurial chairs display a richness of ornamentation only equalled by similar ecclesiastical furniture, such as the thrones of bishops, which always display a splendour of carving.

The chair illustrated is in the possession of Mr. Pierpont Morgan, and was formerly in the Rougier collection. It is of carved walnut, and belongs to that famous school of French carving at Lyons which produced so much magnificent work in the second half of the sixteenth century. At the period that this chair was made all traces of the earlier Gothic style were fast disappearing, and the French woodcarvers had assimilated the styles of the Italian Renaissance. In cabinets from this school of Lyons the carving consists of terminal figures, masks, and trophies as ornaments in a style not dissimilar from our own Elizabethan, which is derived from the same source. But there is more flexibility and a finer range of invention in the work of the Lyons craftsmen than in that of the English workman contemporary with them.

THE salt glaze jug, of which we give an illustration, is doubly interesting, inasmuch that it shows the degree of excellence to which the actual art of potting had attained during the middle years of the eighteenth century. Also it is an excellent example of the "scratched blue" decoration. The design shows some striving after artistic effect, but it is in the



SALT GLAZE JUG



BOTTOM OF SALT GLAZE JUG

potting that the attraction of this special jug lies, as it is well "thrown," true in shape, thin, and shows that the "turner" and handler had done their best.

This jug has a great attraction to the collector, owing to the incised initials and date on the bottom. The initials, no doubt, are those of J. Baddeley, who with his brother owned a fairly large pottery at Shelton. The surface of this jug is particularly smooth, being the result of the makers using a mixture of red lead and salt, the using of salt alone producing a rough or pitted surface. The jug is in the collection of Francis C. Harper, Esq., of Chelsea.

MR. M. J. RENDALL has had the excellent idea to compress the whole history of the evolution of Italian Renaissance painting into two carefully compiled charts—well arranged diagrams which explain at a glance the artistic descent and influence of each painter, the period of his activity, and, in the form of marginal notes,

The
Winchester
Charts

the corresponding historical events in Florentine and Venetian history, and the contemporaneous landmarks of art in other countries. The two charts will be indispensable to every student of Italian art. The covers are two masterpieces of artistic lithography, that of the North Italian chart being a facsimile reproduction of a Renaissance leather book-cover, and that of the Florentine chart representing the twelfth century Byzantine carved ivory case of "Melissenda's Prayer Book." The charts are published by Messrs. Mansell & Co. at 2s. 6d. net each.

There is a certain class of earthenware jug, decorated with historical and sporting subjects in relief, which from a specimen of the kind being now and then marked PRATT may unhesitatingly be attributed to Felix Pratt, a Staffordshire potter, who was at work at Lane Delph between 1790 and 1815, or thereabouts. The distinctive feature about these jugs is the colouring, which is practically confined to blue, brown, green, orange, and yellow tints of a bright but pleasing tone. Not the least attractive among them is one with a raised figure on either side mounted and riding across country. They are respectively named "Duke of York" (the second son of George III.) and "Prince Cobourg." The date of its manufacture may be pretty accurately determined from the fact that these two princes held a joint command during the Coalition Campaign against the French in the Netherlands in the year 1794.

The plate under review, which measures about nine inches in diameter, has many of the same characteristics as that jug. In both exactly the same five colours I have referred to are used in the painting, and the equestrian portraits of "The Duke of York" are identical, except that the charger on the plate is brown, while on the jug it is the typical white one with which we are familiar in pictures of battles and military reviews during the latter half of the eighteenth century. On the plate, too, which naturally offered more space for decoration, there is an addition in the way of a military encampment in the distance, the purpose of which was no doubt to connect the Duke with the campaign already alluded to. These are minor details; but there are other differences that are not so easily accounted for. For

instance, the painting on the plate is done on the flat surface; on the jug, as is usual with Pratt's pieces, the figures and trees are moulded in relief as well as coloured. The jug, too, has, as this kind of jug usually has, a smooth surface of a slightly creamy tone, but the plate shows a striking peculiarity in this respect. Instead of being smooth the surface is covered with a fine pitting like that of orange skin all over it, such as is generally associated with the saltglazed ware. But there is no doubt about the glaze being lead in this case, although the dealer from whom I bought the plate was so puzzled by this singular appearance that he was more than half inclined to call it a piece of saltglaze. On comparing it with other plates of a similar kind with a blue feather-edged border, I find this same pitting on many of those with the blue pagoda decoration, and in a more pronounced degree on one marked ASTBURY, the glaze of which has the same soft velvety feel about it. This plate differs, however, in being painted in colours, and having only a plain line of deep orange round the well, instead of the trellis-like pattern in blue, which is regularly to be found on the Astbury and other pagoda plates. Now, from the Voyez "Fair Hebe" jug, which is dated 1788 and occasionally bears the mark ASTBURY on the bottom, we are able to ascertain the period at which this Astbury, about whom we unfortunately know little more than

that his initials were probably R. M., was employed as a potter. Thus between the production of the "Fair Hebe" jug and this "Duke of York" plate there is only an interval of some six years, so that on the score of date there is no reason why he should not have had a hand in both. The conclusion I am inclined to arrive at from these considerations is that the plate itself was potted



"DUKE OF YORK" PLATE

Notes

and glazed by Astbury, and that the painting of the scene upon it was done by Pratt, or at Pratt's works. Might not, then, this Astbury have worked in conjunction with Pratt, either at the same or a separate establishment? Such a solution would, to some extent, account for his comparative obscurity.

There is a fellow plate in the Willett collection at the Brighton Museum; and it is somewhat vaguely described in the catalogue as "Staffordshire, c. 1790."

F. FREETH.

The Visit to the Baby, by Gabriel Metsu, which we reproduce from the picture in the Kann Collection, was formerly in the Braamcamp Gallery, one of the most remarkable collections in the eighteenth century in Holland, is among Metsu's richest and most delicate compositions, and is a veritable masterpiece, not only in beauty of colour, but in the perfect rendering of the scene and the finished execution of the accessories. Such pictures suggest a cosiness and hospitality in interiors adorned with rich and solid furniture, an expression of intimate satisfaction of bourgeois comfort and integrity, which reveal the influence of Rembrandt upon the artist, who came to Amsterdam at an early age.

The print of the *Stage Coach*, by Dubourg, after Pollard, which we reproduce through the courtesy of Mr. Walter Stone, is particularly appropriate at the present time. It depicts the old Brighton Coach, "The Comet," on the road, with a fine team of greys, just such a "turnout" as Mr. Vanderbilt is now driving on the same road this season.

One of the best miniature enamel portraits of *Lord Nelson* is that by Henry Bone, in the collection of Sir Tollemache Sinclair, Bart., by whose kindness we are enabled to reproduce it in the present number.

The portrait of *Miss Siddons*, which we reproduce in the present number from a lithograph by R. J. Lane, is after a drawing by Sir Thomas Lawrence executed in 1797. On the drawing itself in Lawrence's handwriting is, "This drawing is Miss Siddon, T. L., Thursday, 1797."

The portrait of the *Marchioness of Camden*, by Schiavonetti, after Reynolds, which we reproduce in the present number, is one of the most successful efforts of this Italian engraver, who came to England some sixteen years after Bartolozzi. His fame at first was chiefly due to his etchings, which later he abandoned for line engraving, finally to become a disciple of the great stipple engraver. His contributions to that famous series, the *Cries of London*, are known to every print collector, whilst his portraits include *Mrs. Damer*, *Lady Bayham*, and *Maria Cosway*.

THE Gloucestershire Historical Pageant to be held at Pittville Park, Cheltenham, during the second week in July, which is under the patronage of their Royal Highnesses the Duke and Duchess of Connaught, is deserving of the heartiest support, more especially as the profits are to be given to the Veteran's Relief Fund.

Seven historical episodes will be given, the first a Severn Valley Scene, a Romano-British battle, and the last George III. at Cheltenham. Over 2,500 performers will participate. There will be a grand orchestra of 100 performers, and a native chorus of one hundred, in addition to a large chorus of mixed voices.

Cheltenham will be *en fête* during the week of the Pageant, entertainments having been arranged for each evening, including a fancy dress ball, battle of flowers, firework display, and promenade concerts.

All particulars can be obtained from the Manager, Pageant House, Cheltenham.

Books Received

Holman Hunt, by Mary E. Coleridge, 1s. 6d. net; *Titian*, by S. L. Bensusan, 1s. 6d. net. (T. C. & E. C. Jack.)

Les Chcuans, by H. de Balzac, illustrated by J. Blake Greene, 5s. net; *Bell's Miniature Series of Painters: Leonardo da Vinci*, by R. H. Hobart Cust, M.A., 1s. net. (G. Bell and Sons.)

Stained-Glass Tours in France, by Charles Hitchcock Sherrill, 6s. net. (John Lane.)

Sketching Notes, by John Tindall, 1s. 6d. net. (Simpkin, Marshall & Co.)

Our Lady in Art, by Mrs. Henry Jenner, 2s. 6d. net. (Methuen and Co.)

St. George for Merrie England, by Margaret H. Bulley, 5s. net. (Geo. Allen & Sons.)

A History of Art, Vol. I.: Ancient Art, by Dr. G. Carotti, 5s. net. (Duckworth & Co.)

Antique Plated Ware, by Francis Pairpoint, 1s. (Pairpoint Bros.)

Pâte sur Pâte, by M. L. Solon. (Mintons, Ltd.)

The Reliquary, Vol. XIV., No. 2, edited by Rev. J. Chas. Cox, LL.D., 2s. 6d. (Bemrose & Sons Ltd.)

The Winchester Charts of Painters of North Italy. (Mansell and Co.)

Japanese Wood Engravings, by Wm. Anderson, 2s. net. (Seeley & Co.)

Pittura Italiana Anticne Moderna, by Alfredo Melani, L9 50. (Ulrico Hoepli, Milan.)

Biedermeier-Wünsche, by Prof. Pazaurek. (Julius Hoffmann, Stuttgart.)

Round the Book Shops

To antiquaries and lovers of the fine arts such a book as Agincourt's *Histoire de l'Art par les Monumens*, a copy of which appears in the catalogue of Messrs. Lowe Brothers, Birmingham, is indispensable. It connects the work of Winckelman and Cicognara, and forms with them a most interesting series. Though costing the original owner £30, the copy is priced at less than a tenth of this sum.

An important collection of books relating to Liverpool figures in the Elzevir Book Company's catalogue of Leeds. They were collected by a student of the history of the great seaport, and embrace all phases of the city's life — historical, topographical, literary, and scientific. Some of the early printed volumes are extremely scarce, and all have an interest which should appeal to collectors of *Liverpooliana*.

Lovers of the beautiful soft paste of Sèvres cannot find a work of greater value than Garnier's *La Porcelaine Tendre de Sèvres*, with its fifty large plates in gold and colours. Published at two hundred francs, Messrs. Sotheran's catalogue a copy at about half the published price. Many other books on ceramics are included in the same catalogue, those of Fortnum, Graesse, Jacquemart, Litchfield, Schrieber, and Solon being amongst the number.

An extremely interesting series of miniature books is catalogued by Mr. Frank Murray, ranging in height from $3\frac{1}{4}$ to 5 inches. One of the smallest is a Greek Testament, published in 1628, which just measures $3\frac{1}{4}$ inches.

To those who have occasion to refer to events that have occurred since the middle of the eighteenth century, the *Annual Register* is practically indispensable, and the set of sixty-four volumes offered by Messrs. William Brough & Sons, Birmingham, though beautifully bound in whole calf, at less than 1s. a volume, should not be long in finding a purchaser.

Rare Prayer Books, books from the Aldine and Elzevir Presses, and works of great literary interest, fill Messrs. Ellis's latest catalogue. Of especial interest is a fine copy of the first edition of Everard Digby's *De Arte Natandi*, 1587, the earliest work on swimming published in England, and of extreme rarity.

A rare little pamphlet of dramatic interest is included in the catalogue of Mr. Richard Cameron, Edinburgh. Entitled *A Mob in the Pit, or Lines addressed to the D—ch—ss of A—ll*, it is a vigorous

attack on the Duchess of Argyll, formerly Miss Gunning, who, it seems, on one occasion gave up her box and went into the pit at the theatre.

A complete set of the Shakespeare Quarto Facsimiles, issued under the superintendence of Dr. Furnivall, is offered in the catalogue of Mr. John Hitchman, Birmingham, at a few shillings a volume. They are absolutely faithful reproductions, and are accompanied by critical remarks upon the text, which makes them of inestimable value to every genuine student of the great Bard.

A nice fresh set of Greville's *Memoirs* figures in the catalogue of Mr. W. M. Murphy, Liverpool. Of this interesting recorder of the doings in the Court of George IV. and his successors, it will be remembered Lord Rosslyn wrote those telling lines:—

“For fifty years he listened at the door,
And heard some secrets but invented more;
These he wrote down, and statesmen, queens and kings,
Were all degraded into common things.
Though some have passed away, some still remain
To whom this scandal is a needless pain;
And though they laughing say, ‘Tis only Greville,’
They wish his journal with him at the ———.”

Messrs. Reeves' extensive catalogue of musical literature should prove of considerable interest and value to those interested in the bibliography of music.

Mr. Bernard Quaritch's latest catalogue is devoted to rare and valuable books on natural history, and includes the works on Natural History by John Gould and Daniel Giraud Elliot. The former range from the modestly priced monograph of the Ramphastidæ to the sumptuous *Birds of Europe*, with its 449 large coloured plates, whilst the works by Elliot include that authority's equally sumptuous work dealing with the Phasianidæ, or pheasant family, the plates of which, apart from their ornithological interest, are eminently suitable as a decoration for the walls of a shooting-box or country house.

A fine copy of Lord Vernon's superbly privately printed edition of Dante's *Inferno*, published in 1858, is in the catalogue of Messrs. W. M. Pitcher & Co., Manchester. In it are included a magnificent series of plates and a portrait of Dante, by Kirkup, drawn from the original by Giotto.

Amongst the items in the catalogue of Mr. James Miles, of Leeds, might be mentioned a particularly fine copy of *Herculanum et Pompei*, including the “Musée Secret”; a first edition of Goldsmith's *Deserted Village*, and rare and early editions of works by Combe, Dryden, Sir Thomas More, Fielding, Walton, and others.



Engraved by G. Wallard

London: Published by W. Wallard, 100, Strand, near the Theatre Royal, Strand, London.

Engraved by G. Wallard

STAGE COACH.



Notes and Queries

[*The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.*]

RICHARD JAMES LANE, A.R.A.

To the Editor of THE CONNOISSEUR.

SIR,—In his very interesting article, "Early English Lithographs and the Stage," Mr. Augustus Moore describes Richard James Lane as a Royal Academician, whereas he was elected only an Associate in 1827, and was never "entitled to write R.A. after his name." As a matter of fact, until Samuel Cousins was made R.A. in 1855, the Academy, even in the greatest period of the eighteenth century artists on copper, had never conferred its full honours upon an engraver as engraver. Bartolozzi, of course, was chosen an original Academician as a painter, and later it was as a painter, and not an engraver, that James Ward was admitted among the elect forty. I find that Lane described himself as A.R.A. on a charming lithograph he did of my father, the late Charles Salaman, in 1833, from a drawing by S. A. Hart, who afterwards, when he himself was R.A., persistently, and eventually with success, advocated the right of engravers as artists to full membership of the Academy. I have the original stone in my possession. The portrait was done for the *Musical Keepsake* of 1834; and that date links the subject of this print with that of another of Lane's lithographs, which you reproduce in illustration of Mr. Moore's article, *i.e.*, Giulietta Grisi as "Anna Bolena."

It was at my father's concert, at the King's Concert Rooms, Hanover Square, on April 16th, 1834, that Giulietta Grisi, who made her *début* at the opera in the same month, was first heard by an English concert audience, when she sang "Come Innocenti" from Donizetti's "Anna Bolena," as well as a trio, with Rubini and Tamburini, from Rossini's "Otello," and a duet with Tamburini from "Il Barbiere di Siviglia." The programme is now before me. As a contrast to the large sums demanded nowadays by the *prima donna*, it may not be out of place to mention that the fee charged for Grisi's services on this occasion was thirty guineas—fifteen for the singer herself, and fifteen for Laporte, the opera manager.

I am, sir, yours faithfully,

MALCOLM C. SALAMAN.

OLD STAFFORDSHIRE TOBY JUG.

To the Editor of THE CONNOISSEUR.

SIR,—Replying to your letter about Toby Jugs in THE CONNOISSEUR for March, my father has two Toby Jugs in his collection exactly like the one you describe, one in flown colours, and the other in proper colours. He does not consider this model nearly such a rare example as the one with the spaniel dog lying at its feet.

Yours truly, E. B. CLARKE.

ROBERT BAGGE SCOTT.

To the Editor of THE CONNOISSEUR.

DEAR SIR,—In the April CONNOISSEUR, page 282, among "Notes and Queries," is an enquiry about the artist *Robert Bagge Scott*. Mr. Bagge Scott is living in Norwich, where he is well known as an artist of repute, and as President of the Norwich Art Circle. His work has no special value, as it has never met with the appreciation which it deserves.

Mr. Bagge Scott is well known to me personally, and I possess two or three of his works.

I am, dear Sir, yours truly,

GEOFFREY BIRKBECK.

Mr. Bagge Scott's address is—Bank Plain, Norwich.

UNIDENTIFIED PORTRAIT.

To the Editor of THE CONNOISSEUR.

SIR,—The lady's portrait pictured in your issue of April on page 282 is by or after Joseph Grassi, an Austrian, who was born at Vienna in 1757 (and not at Udine in 1756, as stated in the latest edition of *Bryan*), and died in Dresden in 1838. He painted several portraits of ladies in precisely the same attitude as that shown in your plate—these pictures, in fact, being exact copies of each other, except as to the features and hair. I send you a photograph of one of them, which perhaps your correspondent, "C. F. Hettich," might like to have. You will see it is a facsimile of his picture, except as to the head. The picture from which this photograph comes is signed by Grassi, and dated 1792. It is in the collection of Baron von Rendelinsky. It should not be forgotten that many of the pupils of Grassi adopted this graceful attitude for portraits, but only at a later period when he became renowned (after about 1805). As far as can be judged from a photo, the picture in your issue appears to be a genuine work.

Yours faithfully, E. G. (Dresden).



WITH one exception—and that an important one—the April picture sales have been singularly uninteresting.



The small number of dispersals was owing to the Easter vacation, which always means a blank of about ten days or a fortnight. The month started well with the important collection of pictures and drawings of the late Mr. T. H.

Ismay, the shipping magnate of Dawpool, Cheshire, the Turners of Sir Alexander F. Acland-Hood, and the collection of the late Mr. Harry Coghill; and these together produced the high total of £31,890 13s. for 134 lots on April 4th.

Mr. Ismay's collection of eighty-four lots contributed £12,175 6s. 6d. to the day's total, and among the more important drawings were: D. Cox, *Cross Roads*, 23 in. by 34 in., 1849, 250 gns.—from the E. Bullock sale, 1870 (370 gns.); C. Fielding, *Snowdon*, 25 in. by 36 in., 1827, 230 gns.; Sir J. Gilbert, *The Standard Bearer*, 17 in. by 11 in., 150 gns.; and J. M. W. Turner, *Ludlow Castle, Sabrina*, a vignette, engraved by E. Goodall in Milton's "Comus," 180 gns.—from the Novar collection, 1877 (220 gns.). The modern Continental pictures included an important example of Josef Israels, *La Fête de Jeanne*, 38 in. by 52 in., purchased from the artist's studio at the Hague, and exhibited at Paris in 1878, 1,600 gns.—from the W. Fenton sale, 1879 (£1,690); Ph. Sadée, *The Return of the Fishing Boats*, 25 in. by 39 in., 1871, 130 gns.—from the Kurtz sale of 1880 (235 gns.); and E. Verboeckhoven, *Ewes, Lambs and Poultry in a Shed*, on panel, 20 in. by 17 in., 1869, 110 gns. The works of modern English artists included a number of examples which experienced a serious decline in commercial value; for instance, G. H. Boughton's *Summer*, 17 in. by 11 in., which realised 155 gns. at the Stewart sale of 1881, now declined to 15 gns.; and P. H. Calderon's *Victory*, which is presumably identical with the picture with the same title which realised 1,050 gns. at the Nield sale in 1878,

now dropped to 68 gns. [Other instances might be quoted. There were also: Vicat Cole, *Summer Showers*, 49 in. by 71 in., exhibited at the Royal Academy of 1877, 280 gns.; Peter Graham, *A Highland Ford*, 20 in. by 30 in., 1880, 280 gns.; C. Napier Hemy, *The Seine Fishers*, 23 in. by 35 in., 160 gns.; J. C. Hook, *Yo, Heave Ho!* 33 in. by 35 in., 280 gns.—this is the picture purchased from the artist by the late David Price, and which realised 1,420 gns.; J. Linnell, sen., *A Forest Road*, 35 in. by 56 in., 1853-69, 1,280 gns.; Sir J. E. Millais, *The Fringe of the Moor*, 53 in. by 85 in., view of a spot in Perthshire, painted in 1874, and exhibited at Liverpool in 1886, 1,100 gns.; J. Pettie, *At Bay*, 31 in. by 50 in., 1866, 320 gns.; Briton Riviere, *Comala*, with "legend" from Ossian, 41 in. by 55 in., 1876, 240 gns.—this is said to have cost the late owner £1,200; G. F. Watts, *Portrait of the Artist*, 25 in. by 20 in., 1867, 320 gns.—from the C. H. Rickards sale, 1887 (260 gns.); and Sir D. Wilkie, *The Cottar's Saturday Night*, on panel, 33 in. by 42 in., painted for Sir F. G. Moon, Bart., at whose sale in 1872 it realised 590 gns., which advanced to 1,250 gns. at Sir J. Pender's sale in 1897; it now fell at 1,100 gns.

A small selection of pictures by artists of the Early English school included: Sir W. Beechey, *Portrait of Mrs. Trafford*, in white dress with blue sash, and white kerchief in her hair, 37 in. by 27 in., 150 gns.; J. Hoppner, *Portrait of a Young Girl*, in white dress with grey scarf, seated in a landscape with a dog, 29 in. by 24 in., 400 gns.; J. Opie, *Portrait of Mrs. Macdonald*, in low white dress, seated in a landscape, 29 in. by 24 in., 420 gns.; and two by Sir J. Reynolds, *Head of a Boy*, brown dress, illustrating Edwin in Beattie's "Minstrel," 17 in. by 14 in., 250 gns.—from the Wells sale of May, 1890; and *Heads of Angels* (portraits of Miss Frances Isabella Gordon), 10 in. by 13 in., from the Northbrook and J. Price collections, 380 gns.

The series of 13 drawings and one picture by J. M. W. Turner, which constituted Sir Alexander F. Acland-Hood's property, were painted for John Fuller, M.P. (who died on April 11th, 1834), a well-known and distinguished patron of science and art, who resided at Rose Hill Park, Brighton, Sussex. The drawings are

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well known, chiefly through the engravings of some of them which appeared in the *Views in Sussex*, 1819-20, and all were lent to the International Exhibition held in London, 1862. With two exceptions they have not been seen in public for the last 46 years. Many of them have somewhat faded owing to exposure to the light. They are all of about the same size, 15 in. by 22 in. Taken in the order of sale the drawings were: *Bodiam Castle*, engraved by W. B. Cooke, but unpublished, 400 gns.; *Pevensey Castle*, 400 gns.; *The Vale of Ashburnham*, signed, 420 gns.; *Hurstmonceaux Castle*, signed, engraved by W. B. Cooke, but unpublished, 430 gns.; *Beaufort, near Bexhill*, signed, engraved in aquatint by C. Stadler, 210 gns.; *Battle Abbey*, also engraved by Stadler, 340 gns.; *Vale of Ashburnham*, signed and dated 1816, engraved by W. B. Cooke, 610 gns.; *The Vale of Heathfield*, engraved by W. B. Cooke, 700 gns.; *The Vale of Pevensey from Rosehill Park*, 650 gns.; *Rosehill Park*, signed and dated 1816, engraved by W. B. Cooke, 550 gns.; *Battle: The Spot where Harold fell*, engraved by W. B. Cooke, 175 gns.; *Pevensey Bay from Crowhurst Park*, signed, engraved by W. B. Cooke, 520 gns.; and *Rosehill*, engraved in aquatint by Stadler, 340 gns. Turner's picture of *The Beach at Hastings*, 35 in. by 47 in., signed and dated 1810, sold for 6,000 gns.

Mr. Coghill's collection included the following pictures: Vicat Cole, *Cookham-on-Thames*, 19 in. by 29 in., 1889, 210 gns.; Hon. J. Collier, *The Laboratory*, 1895, 140 gns.; Peter Graham, *A Highland Landscape*, with cattle, clouds lifting after rain, 19 in. by 29 in., 1881, 250 gns.; two by Keeley Halswelle, *Inverlochy Castle and Ben Nevis*, 23 in. by 36 in., 1881, 120 gns.; and *An Essex Lock*, 23 in. by 36 in., 1889, 200 gns.; J. Holland, *The Piazzetta of St. Mark's, Venice*, with numerous figures, 23 in. by 16 in., 1859, 250 gns.; two by B. W. Leader, *On the Welsh Border*, 19 in. by 29 in., 1872, 130 gns.; and *A Merionethshire Moor*, 19 in. by 29 in., 1888, 105 gns.; J. Linnell, *The Timber Wagon*, 35 in. by 56 in., exhibited at the Royal Academy, 1852, 2,150 gns.—from the David Price sale of 1892 (3,100 gns.); Sir J. E. Millais, *The Sound of Many Waters*, 57 in. by 83 in., exhibited at the Royal Academy, 1892, 1,100 gns.—also from the David Price sale of 1892, when it realised 2,900 gns.; and Sir L. Alma Tadema, *At the Close of a Joyful Day*, 32 in. by 13 in., 920 gns. Unnamed properties in the day's sale included: Sir J. E. Millais, *Murthly Water*, view of a stretch of the Tay, 40 in. by 63 in., exhibited at the Royal Academy, 1889, 320 gns.; C. Fielding, *Pembroke Castle*, 24 in. by 39 in., 310 gns.; and J. Stark, *View on the Thames*, with eel-bucks and anglers in a punt, 17 in. by 23 in., 160 gns.

On Saturday, April 11th, the collection of modern pictures and drawings, the property of Mr. Thomas Wood, of Mandeville Place, realised £3,116 8s., and included the following pictures:—D. Farquharson, *Hay-Time in the Langdales*, 29 in. by 51 in., 1890, 105 gns.; J. W. Godward, *Reverie*, 29 in. by 28 in., 1904, 90 gns.; E. De Blaas, *The First Cigar*, on panel, 24 in. by 16 in., 1883, 115 gns.; and A. A. Lesrel, *Checkmate*, on panel, 22 in. by 18 in., 1890, 100 gns.

On the following Monday (13th) the sale was made up of several properties: the drawings of the late Mr. Richard Mills, including two by Sir E. Burr.e-Jones, *The Annunciation*, 20 in. by 14 in., 1861, 135 gns.; and *Going to the Battle*, 8½ in. by 7½ in., pen and ink, 105 gns.; and the following pictures: E. Lambinet, *On the Seine*, with boats, anglers and ducks, on panel, 11 in. by 18 in., 1860, 105 gns.; G. Mason, *Wind of the Wold*, 8 in. by 16 in., 230 gns.; and Otto Weber, *War Horses*, 29 in. by 59 in., 95 gns. Among the late Mrs. J. G. Morten's pictures was an example of J. Pettie, *The Chieftain's Candlesticks*, 36 in. by 23 in., 250 gns.; and the late Mr. R. W. Cresswell's collection of drawings included two by T. S. Cooper, *Summer: Cows and Sheep in a Pasture*, 16 in. by 22 in., 1860, 100 gns.; and *Winter: Sheep in the Snow*, 15 in. by 20 in., 1861, 50 gns.—these two were from the H. G. Poole sale of 1877, and then realised 133 gns. and 106 gns. respectively.

The second portion of the modern pictures and drawings forming the stock of the late Mr. Thomas Richardson, of 45, Piccadilly, came up for sale on Saturday, April 25th, and following Monday, 320 lots producing £3,934 2s. 6d. The best price obtained was 140 gns. for T. S. Cooper's *On a Dairy Farm*, 47 in. by 71 in., 1876.

THE library of the late Mr. John Morgan, of Rubislaw House, Aberdeen, which Messrs. Sotheby sold at the end of March, was of excellent all-round quality, noticeable chiefly for a long array of books by Ruskin, of editions of the *Rubáiyát* of Omar Khayyám, and of works from the Essex House, Vale, and other modern presses.



Speaking from a general point of view, Ruskin's works have lately suffered depreciation, and the same may be said, though in a more marked degree, of practically all the modern press books, the following examples selected at random from the Vale list showing how matters stand now as contrasted with the records of five or six years ago:—*Daphnis and Chloe*, 1893, £2 7s. 6d. (£4 2s. 6d.); *Constable's Poems and Sonnets*, 1897, 6s. (20s.); *Shelley's Poems*, 3 vols., 1901-2, £1 4s. (£3 3s.); Michael Field's *The Race of Leaves*, 1901, 4s. (21s.); Landor's *Epicurus, Leontion and Ternissa*, 1899, 7s. (20s.); and so on. The editions of the *Rubáiyát* are in a different position, the Paraphrases, of which there are several, excepted. These latter are mostly based on Fitzgerald's translation, and have little to recommend them. Mr. Morgan's collection of editions of Omar's quatrains commenced with the third of 1872. The first of 1859, and the second of 1868 were absent, which is perhaps not very surprising, for both are extremely difficult to procure. Copies of the first edition, now worth £30 or £40, were, as is well known,

procurable at one time almost for the asking. They were exposed for sale in the old Holywell Street days for trifling sums, though in 1890 the price had risen to £5 or £6. The cult of Omar has swollen with importance since then, and a pamphlet which was virtually "remaindered," has become a pearl of great price.

A work which has stood remarkably firm for many years, though a good deal has been seen of it lately, is Booth's *Rough Notes*, published in 1881-87 in three royal folio volumes. This gives a descriptive account of the birds observed by the author during twenty-five years' shooting and collecting in the British Islands, and of its kind is one of the most satisfactory books ever written. The three volumes bound in half morocco, t.e.g., realised £14 at the sale of Mr. Dick's library and other properties during the last days of March; and on the same occasion a copy of the original Kilmarnock edition of *Burns's Poems*, 1786, sold for £210. The book had been rebound as usual, or, rather, the wrappers had been removed, and calf covers substituted; but in other respects this was a fair copy, measuring 7½ in. by 4½ in. Mr. Lamb's copy, which realised £572 at Edinburgh in February, 1898, measured 9 in. by 6 in., and was in its original paper covers (one missing). In the case of books of this important character, the question of measurement is of the greatest consequence, more so perhaps than it was at the Elzevir period—a century and more ago—when the millimetre, hardly more than the twenty-fifth part of an inch, constituted the standard of measurement in cases of the kind.

At the sale held by Messrs. Hodgson on April 8th and following day, some very good and unusual books changed hands. Many of them were the property of Sir Archibald W. White, of Worksop; others came from various sources. *En passant* it may be observed that the complete set of the *Tudor Translations*, 40 vols., 1892-1905, now stands at £22 (half buckram), somewhat less than used to be realised twelve or eighteen months ago; R. L. Stevenson's *Works*, the "Edinburgh edition" with the "Letters to his Family and Friends," together 30 vols., 1894-99, at £39 10s. (buckram, t.e.g.); and the 33 vols. (to date) of Ruskin's *Works*, 1903-8, at £17 (buckram). The real interest, however, centred on those unusual books of which we have spoken, and in this connection mention may be specially made of Richard Whitford's *Boke called the Pype or Toun of the lyfe of Perfection*, printed by Robert Redman in 1532, 4to. This realised £14 10s. (old sheep, leaf defective), and is noticeable not so much for its pecuniary value as for its intrinsic qualities and the circumstances of its publication. It ranks as an old Black Letter example of early English typography, and is noticeable also for the quaintness of its title. Books by Richard Whitford, "the wretched brother of Sion," as he calls himself in his *Golden Pystle*, which Wynkyn de Worde printed, are very rarely met with in any old edition.

Peters's *General History of Connecticut*, 1781, 8vo, has of late years become scarce in almost any state; but to meet with a clean copy in the original boards is in

the highest degree unusual. Such an example realised £31 at this sale, an amount which looks large indeed when contrasted with the £1 13s. realised in 1891 for a copy bound by Rivière in calf, extra. All *Americana* of any age have, as is well known, greatly increased in value of late—a result contributed to in some slight degree, at least, by the advent of the twentieth century, which caused these, as well as all other books of any antiquity, to look suddenly older by a hundred years than they really were. Sentiment not infrequently outwits calculation where desirable books are made much of. Not on a practical basis alone do such works as the *Philobiblon Society's Publications* depend for their reputation. The complete set of 20 vols., published during the years 1854-84, was disposed of at this same sale, and the amount realised (£10 10s.) is some tribute at any rate to the aims of this Society, which was composed of collectors interested in the history or peculiarities of books rather than in the lessons they inculcated.

We cannot very well say much about the collection of some 350 pamphlets ranging in date from 1700 to 1742, for it would not be possible to do so without giving an adequate description of the most noticeable among them. It is enough to say that they related to Trade and Plantations, Manufactures, Taxes, Coinage, Interest, Annuities, and other economic subjects, and that the £28 realised for them is some indication of their importance. Among the other books sold at this important sale were Sprigge's *Anglia Rediviva*, 1647, folio, £7 17s. 6d. (old calf); a reasonably good copy of *Drayton's Poems*, 1608, and the *Poemes: Lyrick and Pastoral Odes* (1605), both in one volume, £20 10s. (calf); *Samuel Daniel's Workes*, 1623, 4to, published by the author's brother, £10 (original vellum, portrait defective and some stains); Suckling's *Fragmenta Aurea*, 1646, 8vo, £23 (calf, some pages torn), and a copy of the original or Salisbury edition of *The Vicar of Wakefield*, 1766, £44 (old calf). This example was not in very good condition. In the first place the two volumes were bound together, against all rule so far as works of this kind are concerned, and secondly a number of leaves were soiled and frayed, and some half dozen others torn either across or in the margins. Messrs. Hodgson's catalogue contained 653 lots, and the total amount realised was £1,585.

Messrs. Puttick & Simpson's sale of the 13th and following day was the last held before Easter. It was noticeable chiefly for unusually fine copies of Shelley's *Adonais* and *St. Irvyne*, the latter published in 1811 and the former in 1821. The copy of *Adonais* was in its original blue wrapper, with woodcut border, and could not have been in better condition. It realised £165, a good though by no means a record price, for in July five years ago a similar example sold for as much as £195. This tract, which has long been very scarce, especially when in its original wrappers, contains title-page followed by twelve leaves, paged from 3 to 25. *St. Irvyne, or the Rosicrucian*, which sold for £46, was a fine example, in the original boards, with the half title, sometimes missing. It should be noted that this work did not sell

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at the time of its publication, and that there was a very considerable "remainder." In 1822 the holders of the overplus sheets bound them up in brown boards, with white label on the sides, substituting, however, a fresh title-page, so that this re-issue differs in no way from the original edition, except in the title-page, which is dated 1822 instead of 1811, and has also other peculiarities which make confusion practically impossible. These two books alone accounted for more than £200 of the £700 obtained by the sale, which must not, by the way, be regarded as in other respects unimportant. On the contrary, many good books were disposed of, as for example Thomas Gooch's *Life and Death of a Racehorse*, 1792, folio (£4 5s.), which must not be confounded with Mills's *Life of a Racehorse*, a quite unimportant 8vo, published in 1854, and worth no more than 3s. or 4s. as a rule. Dryden's *Of Dramatick Poesie*, 1668, 4to, which realised £11 (unbound), is another desirable work, and the same might have been said eight or ten years ago of Tennyson's *Helen's Tower, Clandeboye*, privately printed in 1861. This is a large 4to book, issued in a glazed pink wrapper, a fit companion of *The Window* and *The Victim*, both printed six years later. *Helen's Tower* has, however, been more of a victim to circumstances than the last-named work, its title notwithstanding. In November, 1899, its price in the market stood at about £56, and ever since then the fall has been steady and continuous. In March, 1903, the book had fallen to £22, in the following July to £15, in March, 1904, to £5, and at this sale the lowest point of £4 5s. was touched.

Other books sold during the month either on this occasion or on others may conveniently be massed together for casual reference. Though the prices realised for them were not high, they are nevertheless worthy of special notice by reason of the comparative infrequency of their occurrence in the particular form or condition in which they were found. The original 20 parts (in 19) of A'Beckett's *Comic History of England*, 1847-48, realised £7 15s.; the original 10 parts (in 9) of the same author's *Comic History of Rome* (1851), £6; Cruikshank's *Our Own Times*, parts 1 to 4 (all published), 1846, £2 10s. (wrappers); *My Sketch Book*, in the original 9 parts, with all the wrappers, 1834-6, £3 10s.; Dickens's *Is she his Wife?* and *Mr. Nightingale's Diary*, both published at Boston, U.S.A., in 1877, £4 2s. 6d. (original cloth); Leech's *Mr. Briggs and his Doings (Fishing)*, the set of 12 coloured plates in wrappers, as issued in 1850, £2; the same artist's *Fiddle Faddle Fashion Book*, containing 4 plates, three in colours, of lady-like gentlemen, 1840, £2 9s. (wrappers, torn); Froude's *Short Studies*, the four series complete, 1868-83, £6 10s. (cloth); *The Germ*, of 1850, with a fragment of the original wrapper of Part II. before the title was altered to "Art and Poetry," £15 10s. (morocco extra); Thibault's *L'Academie de l'Espée*, 1628, atlas folio, £8 (half vellum); *Shakespeare's Fourth Folio*, 1685, £23 (old calf, wanting the dedication leaf, the portrait and many leaves defective or stained); Burton's *Anatomy of Melancholy*, the second edition, 1624, folio, £8 8s. (old calf, slightly wormed); and Parkinson's *Paradisi in Sole*, 1629, folio, £16 10s.

(old calf, slightly stained). To these may be added Benjamin Franklin's *Experiments and Observations on Electricity*, 1769, 8vo, £1 18s. (boards). The original edition of this celebrated work was published in three parts, 1751-4, and is worth £5 or £6 when in boards and clean. The parts seem to have been published separately, and at different times, but are usually found in one volume.

THE month of April will certainly not rank as an eventful one in the present season, the sales, as a whole, being of an exceptionally dull character. Easter intervening in the middle of the month, only a little over a fortnight was occupied with real business. The chief sale of the month was the dispersal of the Ismay collection at Christie's on the 2nd and 3rd, which produced just over £10,500. Some good pieces of Oriental porcelain figured in the first day's sale, chief amongst them being a set of three Nankin vases and a pair of beakers, which made £325 10s., and a vase and cover and a pair of beakers, also old Nankin, for which £110 5s. was given. Four especially fine Deruta ware dishes were also sold, realising sums ranging from £199 10s. to £388 10s., the chief being beautifully painted with three figures emblematic of music. The furniture, however, was the chief attraction in this collection, including as it did some fine examples of the work of the first eighteenth century English cabinet-makers.

The *clou* of the collection was a suite of Chippendale furniture, consisting of three settees and five chairs, with scroll tops to the backs carved with foliage, the arms and legs carved with lions' masks, and on lions' claw feet, which realised £1,785. In the catalogue the suite was described as being covered with Brussels tapestry; but it transpired that the coverings were English, and very probably Mortlake. Preceding this lot was a set of four Queen Anne marqueterie chairs inlaid with woods, ivory, and mother-o'-pearl, which sold well at £273. There must also be mentioned a Chippendale knee-hole writing-table, which made £110 5s. Some fine pieces of satin-wood furniture were also sold, including three fine Sheraton lots, a pair of commodes painted with heads and flowers, £147; a cabinet with top of architectural design, surmounted by a clock, £252; and a winged bookcase slightly inlaid with arabesques, £131 5s. Two other lots must be mentioned, a German sixteenth century oak credence beautifully carved with scriptural subjects, which made £273 10s., and a Chinese six-leaf lacquer screen of the Kang-he period, for which £273 was given.

On the concluding day the only lots worthy of note were a pair of large Chinese porcelain bowls and covers enamelled with fish, £483; a pair of large vases and covers painted with Oriental flowers, £267 15s.; and another pair painted with kyilins and flowers in the Imari taste, £157 10s.

A few fine pieces of Chinese porcelain also appeared in the Muckley sale at Christie's on the 3rd, a fifteen inch figure of Kwan-yin going for £102 18s.; a pair of large

Imari vases and covers on ormolu plinths for £147; and a pair of oblong jardinières enamelled in famille-verte on marbled green ground for £204 15s. This last pair, which was of the Kang-he dynasty, were mounted with chased ormolu borders of the Louis XV. style. There was also sold in this sale a charming Louis XV. clock by Durand, of Paris, in ormolu case, which made £136 10s., and a chimney-piece formed of Wedgwood plaques, with subjects in relief in white on a sage green ground, for which £115 10s. was given.

A large collection of Chinese porcelain, extending to several hundred pieces, formed by the late Mr. Richard Mills, attracted considerable attention on the 10th, but, as a whole, it was by no means notable. In fact, only four lots deserve mention, the bulk of the collection going for sums ranging from £2 to £20. The exceptions were a Kang-he bowl with mauve ground, which made 100 gns.; and three Ming lots, a pair of double gourd-shape bottles, £378; an hexagonal vase and cover, 9½ inches high, £262 10s.; and a similar vase, 8 inches high, £157 10s.

Two good collections of prints were sold during April, the first consisting of the extensive series of portraits, fancy subjects, and sporting prints formed by the late Mr. Sydney Grose, the dispersal of which occupied Sotheby's rooms from the 6th to the 10th; and the collection of the late Mr. T. H. Ismay and the early English engravings of the late Marchioness Conyngham, which were sold together at Christie's on the 7th.

The Grose sale, which extended to over 800 lots, proved to be a most successful affair, just short of £9,500 being realised. The first day was uneventful, but for two impressions of Burke's well-known plate after Kauffman, *Lady Rushout and Daughter*, both in colours, which made £245 and £130 respectively. The first, a most beautiful impression, was mounted on cardboard, and the other, which was also very fine, had the margin cut to an oval, which partly removed the title. On the second day a number of Hoppner and Morland prints sold well, though the former did not include the fine plates by James Ward. The chief of these was a fine lettered proof of *Mrs. Arbuthnot*, by S. W. Reynolds, which realised £84, and a proof before letters of W. Ward's *Salad Girl*, for which £80 was given. The Morland prints were of far greater importance, and included several of the finest efforts of Soiron, Smith, Duttau, and the Wards. *St. James's Park* and *A Tea Garden*, for instance, finely printed in colours before the engraved borders, but with the margins damaged, made £130; £100 was given for that popular pair of colour prints by Smith, *Rural Amusement* and *Rustic Employment*; and a fine early impression of the second state of J. Ward's *Boy Burning Weeds*, realised the large sum of £109. There must also be mentioned an impression in colours of *The Squire's Door*, by Duttau, for which £101 was given.

The majority of the third day's items consisted of

prints after Reynolds, and a long series by John Raphael Smith. Of the former the chief was a fine early impression of *Lady Bampfylde*, by T. Watson, which made £100, and amongst the latter the most notable lot consisted of a fine impression of *The Fortune Teller*, by Smith, after Peters, which sold together with *The Gamesters*, by W. Ward, after the same painter, made £116. One other lot in this section must be mentioned—a beautiful impression in colours of Simon's most famous print, *The Sleeping Nymph*, after Opie, for which £100 was given.

The features of the fourth day were a fine impression of *Le Baiser Envoyé*, by C. Turner, after Greuze, £145; and *The Soliloquy*, by W. Ward, £101.

The sale at Christie's, though far smaller, was in every way as important, and of the 130 lots of prints offered, no less than 11 realised sums in excess of £100. The gem of the sale was a first state of *Lady Bampfylde*, by Watson, an impression of which has realised over £1,200. The copy sold in April was a superb impression, and the bidding for it did not cease until £924 had been reached. *Lady Hamilton as a Bacchante*, by Smith, after Romney, sold well at £168; *Viscountess Crosbie*, Dickinson's masterpiece, reached £304 10s.; *Jane, Countess of Harrington*, by Valentine Green, realised £262 10s.; *Georgina, Duchess of Devonshire*, by the same engraver, went for £252; and a fine impression of the only state of Dickinson's print, *Mrs. Pelham feeding Chickens*, realised £504.

Several important Romney prints were sold, *Mrs. Stables and Children* and *The Clavering Children*, by J. R. Smith, realising £325 10s. and £210 respectively; *Mrs. Warren*, by C. Hodges, going for £157 10s.; and *Lady Hamilton as Nature*, by H. Meyer, for £220 10s. A very choice set of Turner's *Liber Studiorum* was also sold, realising £577 10s.

One lot must be mentioned in Messrs. Puttick and Simpson's sale on the 15th, consisting of a fine first state of the *Hon. Mrs. O'Neill*, by Smith, after Peters. This fine print, which had the title and inscription in Smith's handwriting, realised £190.

At the end of the month the collection of prints formed by the late Mr. Joseph Grego was dispersed at Christie's, but few notable prices were obtained, the chief lot being *Delia in Town* and *Delia in the Country*, by Smith, after Morland, each printed in colours, which together realised £147.

GLENDINING & CO. held their usual sale of coins and medals on the 24th, the collection sold extending to over 300 lots. Amongst the coins must be recorded a Charles I. Shrewsbury half-pound, which realised two guineas, and amongst the medals an important naval group, which made £19 10s. This group consisted of a Naval General Service medal with two bars, a gold Vulcan medal, and three others, all awarded to Lieutenant Hood.

At the same firm's rooms on the 8th a fine violin by Andreas Guarnerius realised £115.

ANSWERS TO CORRESPONDENTS

Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of THE CONNOISSEUR is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Correspondence Manager, THE CONNOISSEUR MAGAZINE, 95, Temple Chambers, Temple Avenue, E.C."

Clocks.—**Grandfather Clock.**—10,656 (Sheerness).—Your Grandfather clock by John Millard Sherton is apparently a country-made clock of the early George III. period. The inlay looks genuine, but the carving has probably been added at a later date. Rubbing with wax polish is probably the best treatment. Such a clock costs about £10 to buy, and would, of course, sell for less in the auction-room.

Lantern Clocks.—10,641 (Durham).—The timepiece by P. Mallet probably had wings or boxes on the doors to allow the pendulum to swing in and out visibly; hence the term "Bob. Pendulum." P. Mallet was living about the year 1700, and this date corresponds with the style of your clock. The other is an earlier specimen, Samuel Barrow being a well-known maker in the time of William III. The number 1694 inside does not refer to the date, as the clock is not of that period.

Engravings.—"Love Me, Love My Dog."—10,816 (Newquay).—This print is of no special value. Your Bartolozzi engraving has no recognised title. It is probably the dedication print to a book, and it would have very little commercial value.

"Almeria," by J. R. Smith, after Opie.—10,676 (Dover).—Your engraving, if an original impression, may be worth several pounds. There are a good many forgeries in existence, however, and we should advise you to send the print up for our expert's inspection.

"London Dandies," by Cruikshank.—10,807 (Sutton Coldfield).—These prints are worth only 6s. or 7s. each. They are etchings coloured by hand.

"The Blind Fiddler," by Henry Vizetelly, after Sir David Wilkie.—10,811 (Winchester).—Your print is of little value. The celebrated print of this subject was engraved by John Burnett.

"The Battles of Alexander," by Peter Van Gunst, after Chas. Le Brun.—10,809 (Clapham Park).—These engravings are well known, and the value of the set is about £2 or £3.

"Contadini Family Prisoners with Banditti."—10,813 (Doncaster).—Your print is practically of no commercial value.

"Mrs. Fitzherbert."—10,450 (Camberwell Green, S.E.).—We have no information that enables us to connect the Fitzherbert you refer to with Mrs. Fitzherbert. As there is apparently a coat of arms on your print, we should advise you to send a tracing of it to our Heraldic Department. If there is such a connection, it could thus easily be traced. Fitzherbert was, of course, quite a common name at the period.

"History of Achilles," by B. Baron, after P. P. Rubens.—10,794 (Slough).—These little prints are not rare, the set of eight being worth about 30s. to £2. If the frames are really old carved wood, they are, of course, of considerable extra value. A simple test is to see whether a pin will easily

stick into the front part, in which case you may take it for granted that they are wood.

"The Bedford Family," by V. Green.—10,806 (Southfields).—If a fine impression, your print is of considerable value. A copy has realised as much as £40 by auction.

"The Mother's Darling," after F. Bartolozzi.—10,786 (Marseilles).—If in fine condition, your print is worth £5 or £6.

Etching by Laurence Loli.—10,787 (Exeter).—Laurence Loli was an artist of no great celebrity. He was born at Bologna in 1612, and the date of his death is unknown. The two Saints represented in the etching are: on the left, St. Anthony of Padua, and on the right, St. Nicholas Albergati, Bishop and Cardinal. We do not know the exact date of the print, but probably it was about 1640. Its value is only a very few shillings.

"Lord Cardiff," by Edwd. Fisher, after Sir Joshua Reynolds.—10,819 (Llandaff).—Your mezzotint portrait is not worth more than 25s. to 30s.

Furniture.—**Louis XVI. Fauteuils.**—10,829 (Fleet).—Your coloured sketch evidently represents a Louis Seize fauteuil, covered probably in old Aubusson tapestry, and we presume the six you refer to are all similar. Their value, of course, depends very much upon the age of the chairs and of the tapestry, and this can only be told by inspection. Thirty guineas each would be a medium price to pay for them. They might even be of greater value, though, if modern, they would be worth very much less.

Chippendale Mahogany Chairs.—10,487 (Sleights, S.O.).—Your six chairs, if old and in good condition, should be worth about 60 gns., so far as we can judge from the photograph.

Musical Instruments.—**Spinet.**—10,820 (Scarborough).—From the photograph, we should say that your spinet is of too late a date, and also too plain to be of any special market value. These instruments are rather difficult to sell, and, unless they are very nicely decorated, do not realise very much as a rule. We should, therefore, place it under £10.

Objets d'Art.—**Bronze Lamps.**—10,817 (Liverpool).—Your bronze lamps appear to be copies of old Roman originals. They are of graceful design, and might realise about £15 the pair as furniture. The moderator lamps which surmount them are out of date and unsaleable, though they could no doubt be converted for present-day use. Your dinner ware marked "Etruscan Greek Vases" is evidently printed ware of a late period, and of small value.

Leather Chest.—10,803 (Southend).—Your chest, covered with leather and ornamented with brass nails, is probably over 200 years old. The crown and other ornamentation is English in character. We have seen other somewhat similar specimens, one of which was dated 1688, and no doubt yours is of Charles II. period. It is apparently in very good condition, and is worth, in our opinion, about £12 to £15.

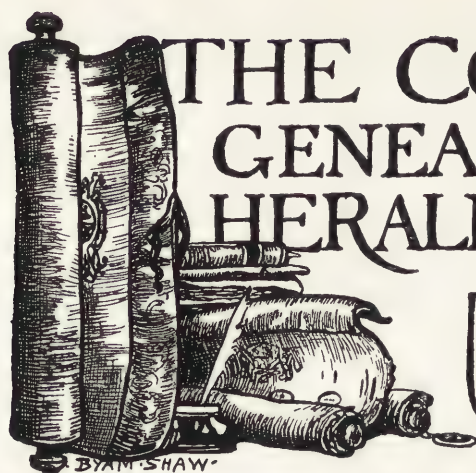
Pictures.—**Romney as a Pastelist.**—10,684 (Rome).—We have never seen any authentic works of Romney in pastel, but it is possible he did some work of that character. Your description of the little drawing does not seem to us to suggest that artist, but it is only possible to form a correct opinion by seeing the work itself.

Pottery and Porcelain.—**Wine Coolers.**—10,808 (Olney).—Our expert has seen similar wine coolers to those you have photographed, and he does not think they are Wedgwood, but more likely Turner ware. Their date is probably between 1805 and 1810. Valued as Nelsoniana, the pair should bring in about £5 or £6.

Crown Derby Fruit Service.—10,776 (Glasgow).—The value of the five pieces of Crown Derby fruit service is about £5 or £6.

Chinese Plates.—10,810 (New Brighton).—The marks on your tracing appear to indicate the Chinese period King-Tai, A.D. 1450; but it is impossible, without examination of the plates, to say whether they are really of that period. The Chinese frequently put old marks on modern porcelain. We cannot form any idea of the value of the plates from your meagre description. You do not say anything about the decoration.

Plate.—10,780 (Theale, Som.).—The mark on your plate is a pattern mark only, and the plate is of late period (probably about 1850). It is of no particular value.



THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT



CONDUCTED BY A. MEREDYTH BURKE

Special Notice

READERS OF THE CONNOISSEUR who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, paintings of arms made, book plates designed, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Only replies that may be considered to be of general interest will be published in these columns. Those of a personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, at the Offices of the Magazine, 95, Temple Chambers, Temple Avenue, E.C.

Answers to Correspondents Heraldic Department

1,414 (New York).—Little is known of the early history of Christopher Feake, the well-known "fifth monarchy man"; but it is probable that he was the *Christopher Feake* mentioned in the Visitation of Surrey as son of Edward Feake, of Godstone, Surrey, by his wife, Ann, daughter of Christopher Shaw, of London, and grandson of William Feake, of London, Citizen and Goldsmith, who deduced his descent from a family at Wighton in Norfolk. Another grandson of this William was Robert Feake, of Watertown, New England, who married Elizabeth Fones, widow of Henry Winthrop, and was the founder of the American family. Christopher appears to have been born about 1612, and was vicar of Elsham, co. Lincoln, in 1638. His reference to Cromwell, in a sermon at Blackfriars, as "the most dissembling and perjured villain in the world," brought him into much prominence, and led to his arrest and imprisonment in Windsor Castle, where he was confined from 26 January, 1654, to 28 September, 1655, when he was transferred to Sandham Castle, in the Isle of Wight. He was set at liberty 11 December, 1656, but was again arrested, at Dorking, eight years later, "on account of his seditious preachings," and only obtained his release on entering into a bond for five hundred pounds to be of good behaviour. In this document, which is dated 25 July, 1664, he is described as of Chipstead, Surrey, and his sureties were: Thomas Allen, of St. Mary-le-Bow, surgeon, and William Scrimshaw of the same parish, haberdasher. The family bore for Arms: *Sable a fesse*

dancettee or, in chief three fleurs de lis argent, an annulet for difference.

1,420 (London).—The Battle Axe Guard was a corps formed in Ireland in 1684, and was very similar in character to the Yeomen of the Guard instituted in England two centuries earlier. The commissions and appointments in the Guard, whose duty it was to attend upon the Lord-Lieutenant on State occasions, were obtained from the Commandant by purchase. Yeomen, it is stated, paid no less than £130 each, and serjeants as much as £600. So lucrative, indeed, appears to have been the office of commanding officer, that on more than one occasion upwards of £10,000 was paid to obtain that appointment.

1,429 (Bath).—Cyriack Skinner, Milton's intimate friend, is said to have been the grandson of Sir Vincent Skinner, Knight, whose eldest son and heir, William Skinner, of Thornton College, co. Lincoln, married Bridget, second daughter of Sir Edward Coke, Knight, Chief Justice of England. He died in the parish of St. Martin-in-the-Fields, and was buried 8 August, 1700, leaving an only daughter, Annabella, to whom administration of his estate was granted on the 20th of the same month.

1,435 (Southsea).—Sir Thomas Tyldesley, Knight, who was slain at Wigan, co. Lancaster, when serving under Lord Derby as Major-General in 1651, was the eldest son of Edward Tyldesley, of Tyldesley, co. Lancaster, by Elizabeth, his wife, daughter of Christopher Preston, of Holker. Sir Thomas married Frances, daughter of Ralph Standish, of Standish Hall, co. Lancaster, by Bridget, daughter of Sir Richard Molyneux, Bart., of Seston, and sister of the 1st Viscount Molyneux. He was buried in the Tyldesley Chapel at Leigh, and a monument was erected to his memory at Wigan in 1679, on the spot where he fell, at the northern end of the town.

1,438 (New York).—Colonel William Cosby, who was appointed Governor of New York in 1731, was a son of Alexander Cosby, of Stradbally Hall, Queen's County, Ireland, by Elizabeth, daughter of Henry L'Estrange, of Moystown, King's County. He married Grace, sister of George Montagu, Earl of Halifax, K.B., and by her, who died 25 December, 1767, had issue—William, an officer in the Army; Henry, Captain R.N., who died 1753; Elizabeth, who married Lord Augustus Fitzroy, second son of Charles, 2nd Duke of Grafton; and Grace. Colonel Cosby died 10 March, 1736.

1,442 (Edinburgh).—The Badge is that of the Order of Saint Januarius, which was founded by King Charles of Sicily (afterwards King Charles III. of Spain) on 6 July, 1738, being the occasion of his marriage with Princess Amelia, daughter of King Augustus III. of Poland. After the invasion of Naples by the French in 1806, the Order was abolished in that Kingdom, though it continued to flourish in Sicily, whither Ferdinand had fled, and it was re-introduced into both countries on the return of the fugitive prince in 1814. The decoration was worn across the right shoulder towards the left hip by a broad poppy-red ribbon, accompanied on the left breast with a similar but silver cross, with the motto "In sanguine fœdus."

1,449 (Boston).—General William Shirley, who was Governor of Massachusetts, and afterwards commanded the King's forces in North America, belonged to the Ote Hall branch of the ancient family of Shirley.

Caementium

OF all phases of collecting, probably the fashion of collecting old china is the most universal and widespread. Every country, and, in many countries, almost every locality, has, at some period, had its china or other ware peculiar to the district of its manufacture and typifying and embodying the difficulties with which the manufacturer had to contend, proving the suitability or otherwise of the locality, and showing how, ultimately, experience taught the form most suitable to, and the limitations imposed by, the materials at command. From the earliest dawn of civilisation we can by means of fragments from the cave or lake dwellers, by sepulchral vases from Peru, Assyria, Egypt, or Greece, or by fragments of the common pottery of the people, trace through succeeding ages the history of the world's advancement to knowledge and light and the rise to affluence and power and decline and fall of all the great nations of the world. In more recent times we trace the artistic achievements and level reached before every art, and especially that of the potter, became subservient to the ruling spirit of commercialism.

That we are able to trace so much is due to the importance and esteem in which pottery has always been held by the people. But notwithstanding this, owing to the hold that the art of pottery has always held upon the popular imagination, and in face of the fact that it has from earliest times been treasured and hidden or buried, so that much remains with us to-day, still there are huge gaps in the history of the world of pottery which cannot be filled by examples. And you have only to look at the treasured fragment in our museums to be struck by the fact that, had there been a reliable means of cementing broken vessels, the world to-day would be much richer in examples of the noble art which made all things possible to the progress of mankind, and without which no arts or manufactures could ever have been brought into being.

In the natural course of

events, despite the most careful handling, breakages must occur, and, whether it is a cup or plate of the cottager treasured from some local, sentimental, or family reason, or whether it is some costly Oriental vase or Sèvres or Dresden ornament of the prince or millionaire, a breakage has always been a subject of grief or regret, because it was universally known that there was no means of satisfactorily repairing the object.

True, it could be rivetted, but that is unsightly, and in time the rivets oxidize and break away, and then parts get lost; or it might be mended with fish glues, etc., which, however, leave a dirty brown line, cannot be washed, and break away owing to climatic changes and conditions. In fact, and in short, a piece once broken was irretrievably ruined. Now all this is changed. Modern chemistry has discovered an adhesive cement, like liquid porcelain in appearance and texture, which dries almost as hard, and certainly tougher, than porcelain itself; and with this material, which the inventor has named *Caementium*, all restoration of china can be permanently and easily effected. In the following paragraph I propose to outline briefly how the amateur who has the misfortune to have a breakage may make the piece good, and to, as far as possible, help my instructions with a few illustrations.

The vase illustrated is one of the pair which stand

at the head of the staircase in the Palm Court of the Carlton Hotel, and which each measure over four feet in height. It was broken into 147 pieces (see illustration No. i.). The first necessity was to wash the pieces, the next to pick out the largest, and try to arrange them in the order that they should fit; the next was to key the first pieces together in order to get the touch of accuracy, and afterwards to coat the edges of the first two pieces to be joined with the preparation. They were then joined together and held for a few minutes whilst setting. Great care must be taken to get the first pieces to fit true, as upon this depends the power of getting in all the pieces, and so finishing



NO. I.—CHINESE VASE AT THE CARLTON HOTEL,
SHOWING SOME OF THE PIECES

the work true. Don't use any pressure in joining, but allow the pieces to fit gently: a good plan is to rub the thumb over a part of the jointed surface in order to be sure the surface is level. Continue to build up the pieces gradually. Do not attempt too much at once, otherwise you are likely to push out a piece, or get a fragment out of register before it has set properly. In the event of your doing this the piece should be washed clean, and then the work done over again.

This vase was built up, one or two pieces at a time, till the whole of the pieces were in place.

It was then found that a large piece was missing, owing to its having been pulverized into fragments too small to collect. This piece was filled in by the following method. A piece of paper was pasted over the hole on the inside of the vase, and the void gradually filled up with a mixture of *Caementium* and filling powder mixed to the consistency of thick cream. It is not advisable in the case of a thick piece of ware to do this at one operation. Let it be done by three or four coats, giving each coat a day or two to dry, and then damping the last coat with water before applying the next.

Fill up rather above the level of the china, allow a week or so in which to dry, and then level off with sand-paper.

No. ii. shows the vase put together, and the hole filled in. The squeezed-out portions at the joins should be removed with a knife the day following the joining; but they should not be sandpapered off clean



NO. II.—CHINESE VASE AT THE CARLTON HOTEL, SHOWING JOINS AND RE-MADE PARTS



NO. III.—CHINESE VASE AT THE CARLTON HOTEL, COMPLETED

till the whole work is ready for finishing.

When this vase was all together, as No. ii., it received several coats of the preparation over the whole of the inside. This gives it great additional strength; and now that it is finished (No. iii.) and again in position at the Carlton, it is stronger than it was before being broken.

The finishing work is neither so easy of explanation nor of execution as the building up. When all the work is cleaned off, the joins and filling should be dabbed a few times with hardening solution, and this should be allowed a day or so in which to do its work. That work is to anticipate and save time by stopping the efflorescence which the chemical change which takes place in the preparation (whilst drying) causes to come to the surface. After this solution has dried in, the piece must be sponged with clean warm water, and then when dry it can be worked upon. First give the work a coating of fine enamel thinned out with turpentine for the first two coats. The finishing coat can be used pure. The tint of the china can be matched by adding to the white a little of the colour required (blue, green, or other colour). This may be dry colour ground up on a piece of glass, with turpentine or oil of spike, or it may be tube oil colour squeezed out on to a piece of blotting-paper to take up the superfluous oil. The necessary amount of colour can be taken up on a brush or the point of a palette knife, and rubbed into the enamel.

Each coat of enamel should be allowed a day or two in

which to dry before the next coat is applied.

The edges of all enamel work should be drawn out over the china by very thin touches.

The next step is to paint in the colours. Paint the opaque ones first, making the tints by blending colour with enamel as already described. For transparent colours use a fine fat varnish instead of enamel, blending colours into this, and thus gradually finish the work by successive coats. When all the restoring work is done, the whole can be pulled together by one or two coats of varnish. Great care must be taken to procure a fine white drying varnish—most varnishes darken with age. It is comparatively easy to finish work to look beautiful at the time, but the question you have to face is what will be the effect after a year or two's drying?

Therefore, I cannot too strongly recommend great care in choosing pure materials, and in no case use oil. For colouring it is always safest to grind dry colours with turpentine; a muller, a piece of ground glass and a palette knife are all that are necessary.

The most difficult work in china restoring is matching the gold. You have to take into consideration that the gilding on china is—or was—fired on to the glaze in the form of a brown powder, which is afterwards brought to a lustre by burnishing with agate style or burnisher. You have to fasten the gold on by some means without the assistance of heat, and the means chosen may be one of many.

Suppose the gilding should be a line or flat surface, the best, surest and easiest means is, when the enamel is dry, to draw the line or cover the surface with a



No. IV.—CHINESE TANKARD, BROKEN INTO A NUMBER OF PIECES

wad of cotton wool. The gold will adhere to the tacky surface, and after a few days' drying it can be lightly burnished with a piece of cotton wool or a burnisher. If the latter, be very careful not to put on too much pressure. Afterwards the colour of the gold can be altered if necessary by means of a coat or two of

varnish. In place of leaf gold you can use shell gold—this, however, does not burnish well; or a gold powder mixed with water, to which has been added a small particle of gelatine, can be used, applied with a brush. In this case the line or part should not be touched with turpentine, but with white of egg or a fine water gum varnish. Whichever you choose to use, the coating must dry thoroughly hard before the gold is applied. The water which carries the gold will soften the white of egg or gum line, allowing the gold to adhere. When this is dry it can be burnished.



No. V.—CHINESE TANKARD, SHOWING JOINS AND RE-MADE PARTS BEFORE DECORATING

Fingers broken off Dresden or other ornaments, chips off leaves or flowers, are all easily replaced. Form the missing parts roughly with some of the preparation dropped or modelled with the point of a brush or a piece of stick; allow time for drying,

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and then finish with a file or sandpaper. Some made-up parts can be painted over with water colours, and these can be varnished, or again the colours can be made up. These dry flat, but give brilliant results by finishing with varnish.

To replace missing handles is a very easy matter. Take a piece of watch spring and make it red hot. When cool, all the temper will be gone, and it can be marked with a file and broken to the length required; bend this to the shape of the handle and stick it to the jug or cup by means of the material used. When this is dry, cover it with the mixture recommended in the beginning of the directions; allow to dry, and then file or sandpaper down to the proper shape. Work such as this can be dried before a fire and finished off in a few hours if necessary. Wire can be used in place of watch spring.

I have a bowl which was mended with one of the

fish glue variety of adhesives. It was put in the sun, and the expansion caused by the heat had a curious effect. Some portions fell away, other joins expanded, leaving long strings of glue between the parts. This bowl I have now put together with the cement which I have advocated in this article. It rings as true as though it had never even cracked, and I know that neither climate, sun, nor water will ever affect it again.

Nos. iv. and v. show a tankard broken to pieces and mended, and Nos. vi. and vii. explain themselves.

In the space of an article it is not possible to anticipate and answer all the questions which are likely to arise; but if you experience any difficulty, I should advise you to write to the Caementium Co., who will put the result of their experience and knowledge of china, cements, paints, and varnishes at your disposal.



NO. VI.—PAIR OF ORNAMENTS, BADLY BROKEN



NO. VII.—SAME ORNAMENTS, PERFECTLY RESTORED IN TWO HOURS





PORTRAIT OF A MAN

BY JEAN-HONORÉ FRAGONARD

FROM THE KANN COLLECTION

By permission of Messrs. Duveen Brothers



Mr. John G. Johnson's Collection of Pictures in Philadelphia Part II. By J. Kirby Grant

BEFORE passing to the interesting selection of early Florentine paintings, which forms one of the most attractive sections of Mr. Johnson's gallery of Italian masterpieces, it is necessary to conclude the review of his North Italian pictures by referring to a few admirable examples of the great period of Venetian painting. Foremost among these is a thoroughly characteristic and unquestionably authentic Paris Bordone, which is described as *Christ's Farewell from his Mother*, and which in its main features bears a striking resemblance to a picture by the same master in the Municipal Gallery at Padua. Mr. Johnson's version was formerly in the Leuchtenberg collection at St. Petersburg.

Signor Andrea Moschetti first raised the question as to the actual incident represented, and I am inclined to agree with him that the subject is not "Christ's farewell from the Virgin Mary," but "St. Martha imploring Christ to resurrect her brother Lazarus." However this may be—and all arguments must remain entirely conjectural—there can be no doubt that the Paduan picture and Mr. Johnson's, which is in infinitely better condition, are the work of the same hand. The Saviour's features, the oval of the

face framed by a downy beard, the inclination of the head towards His left shoulder, and the tender expression, are almost identical, as are the tunic, with its ornamental border, and the cloak thrown over the right shoulder, though the position of the hands is entirely different, as is only natural in view of the fact that the Paduan picture has far greater depth, the figures being shown three-quarter length. Then in the Paduan version the female saint is placed not in the same plan, but slightly behind the Saviour. But the costume, the firmly clasped hands, and the supplicating expression in face and attitude, are strikingly akin, notwithstanding all compositional divergences.

The other Venetian masterpiece here reproduced is a magnificent portrait of a Venetian admiral in armour, with a glimpse of a galley floating on the sea in the background on the left. The breastplate bears the arms of the Contarini family, from which it should not be impossible to trace the identity of the sitter. This noble portrait, which must be accepted as one of the strongest expressions of Tintoretto's genius, was at one time in the Dudley collection, at the sale of which it was ascribed to Titian. To Titian himself is given a pastoral



PORTRAIT OF A MEMBER OF THE SPADA FAMILY
BY PIERO DI COSIMO



CHRIST'S FAREWELL FROM THE VIRGIN MARY (?)

BY PARIS BORDONE

landscape which is, however, scarcely more than an excellent school picture.

In turning to the Florentine masters in the Johnson collection, we need not here enter into a discussion of the puzzling Giottesque examples. Of far greater importance and interest is Fra Angelico's *The Dormition of the Virgin*, an early and exceptionally well preserved panel by the master. There are four other known versions of this subject, which allow us clearly to trace the development of the artistic idea. The first of these is the predella of the

Cortona *Annunciation*, in which the grouping is void of interest, whilst there is little variety in the attitudes. The second version, which is the lower part of a reliquary panel formerly in the collection of Lord Methuen, shows a marked advance in this respect. The figure of the Saviour is brought into more prominence, and that of the Virgin is better proportioned, her form being clearly suggested under the robe. The third in order is a predella in Madrid, which is altogether better spaced and grouped, the figure of Jesus being the centre of the whole scene.



PORTRAIT OF A VENETIAN ADMIRAL

BY TINTORETTO

Last of all comes a panel at the Uffizi Gallery, which is laterally extended to make room for the introduction of three angels—two on the left and one on the right—who add to the solemn imposing aspect of the scene. The Saviour is again in the centre, but raised above the apostles and surrounded by a mandorla. There can be little doubt that Mr. Johnson's picture should be placed between the Cortona and the Methuen versions. The Virgin's figure is almost a repetition of the ill-proportioned figure in the former; and, as in the Cortona predella, one of the apostles

is placed in the centre in front of the sarcophagus, with his back to the spectator. On the other hand, the grouping is infinitely more varied and the individual expression more significant. In one respect the Philadelphia picture differs altogether from the four others: the Saviour is not introduced among the apostles around the bier, but is seen, surrounded by angels, in the clouds, in the act of blessing His Mother.

Various ascribed to Piero della Francesca, Paolo Uccello, Baldovinetti, and other masters of the



MADONNA AND CHILD, WITH SAINTS

BY DEFENDENTE DA FERRARA



THE DORMITION OF THE VIRGIN

BY FRA ANGELICO

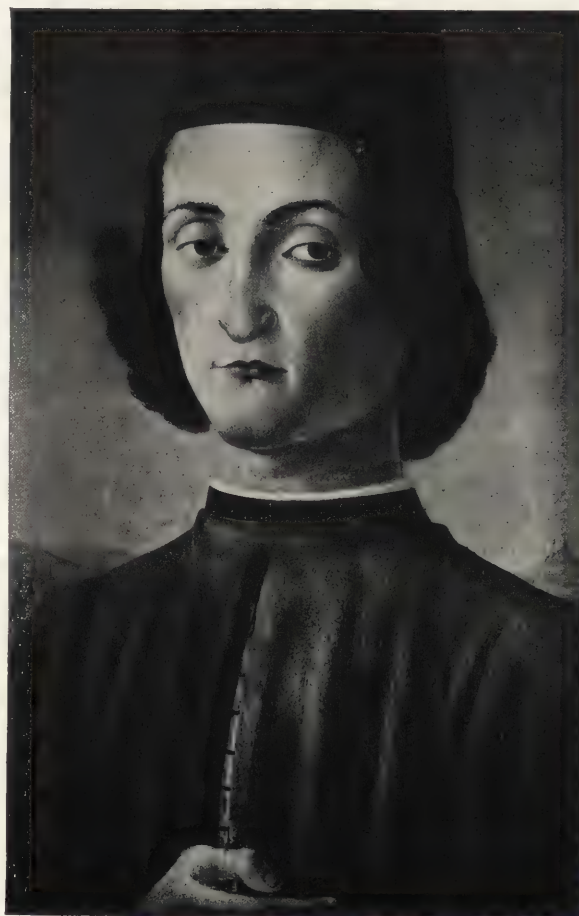
period is a very much restored profile head of a Florentine lady, long necked, with the bald forehead that was the fashion of the time, and somewhat stiff and hard in its delineation. It bears a certain resemblance, but is distinctly inferior, to a portrait in the National Gallery, which the official catalogue ascribes to Piero della Francesca. Whilst the collection contains no authentic work by Fra Filippo Lippi, there are no fewer than three examples of the art of one of his followers, Piero Francesco Fiorentino, who has only in comparatively recent days been rescued from the oblivion of centuries, and has lately been given much attention by the students of early Florentine art. The most notable of these three is a *Virgin and Child*—a panel 25 in. by 16 in., the Madonna tenderly holding the Infant Saviour, who is standing on a table facing the spectator, the background being a decorative arrangement of roses seen against the sky. The attribution of another Madonna panel to Fra Filippo is open to serious doubt. Not only the types and forms of the Madonna and Child, but more particularly the treatment of the landscape background certainly suggest the hand of Botticini.

With Botticini we enter the circle of the



PORTRAIT OF A LADY

EARLY FLORENTINE



PORTRAIT OF A YOUNG MAN

BY "AMICO DI SANDRO"

Botticelli school, of which the Johnson collection contains several examples, though none of them can be accepted as the master's own. Foremost among these is a large cassone panel of rich colour, which represents the *Reconciliation of the Romans and the Sabines*, and is undoubtedly the work of Jacopo da Sellaio. Another important cassone panel, depicting some episodes from Boccaccio's tale, *Nastagio degli Onesti*, is probably the work of the same master, who has been recognised as the author of a cassone front illustrative of the same story in the possession of Mr. Vernon Watney. There can be little doubt that the portrait of a young man with curly locks, which is here reproduced, is from the hand of Mr. Berenson's "Amico di Sandro," whatever artistic personality may be hidden under this name. In every respect, and particularly in the greyish flesh tones, the greenish blue sky, the red of the cap, which is cut through by the frame, and certain mannerisms in the delineation of the features, this portrait tallies with the famous profile head of Giuliano de' Medici in the Morelli collection at Bergamo, of which the Berlin Museum has a replica, and with an anonymous portrait by the same master, which was in the

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now dispersed Hainaner collection.* Mr. Mason-Perkins has advanced the theory that Mr. Johnson's picture is another portrait of Giuliano, since the features, which are here seen full face, correspond with those of the profile head at Bergamo. That there is a certain likeness, especially in the shape of the long, narrow, overhanging nose, is undeniable ;

on the right in a flowering meadow bordered in the background by a rose hedge—a school picture of great beauty and delicate feeling.

Better represented in this remarkable collection than any other Florentine master is Piero di Cosimo, though none of the three important pieces with which he is here credited represent that phase of his art



VIRGIN AND CHILD

BY PIERO DI COSIMO

yet it is inconceivable that the profile mouth of the Giuliano portrait would take the shape of that in the Philadelphia portrait, if it were turned round to face the spectator. More convincing proof would be needed before the identity of the youth in Mr. Johnson's portrait can be established.

Two other pictures that are, or have been, ascribed to Sandro Botticelli are a tondo of the *Madonna and Child with two Angels* in an open landscape by a painter who must have been influenced in turn by Sandro, and Filippino Lippi, and Domenico Ghirlandajo, and a *Virgin and Child with the youthful St. John* on the left, and a round faced angel

by which he is best known to the great public, and of which the *Death of Procris* at the National Gallery is so admirable an example. The portrait of a bearded middle-aged gentleman, of the Spada family, in a dark costume and biretta—a work of meticulously careful execution—is clearly dated 1512 on the letter held by the sitter's right hand. On the index finger of his left hand is a ring with his family crest. Less certain is the authorship of the rather Mantegnesque portrait, which, by the introduction of the caduceus held in the sitter's bony hand, is marked as the portrait of some physician. It has been given to the master by no less an authority than Mr. Berenson ; and though the whole style of the painting is altogether different from that

* See THE CONNOISSEUR, No. 69, May, 1907, frontispiece and page 53.





PORTRAIT OF A YOUNG GIRL

BY JAN SCOREEL

IN THE COLLECTION OF MR. JOHN G. JOHNSON, PHILADELPHIA

Mr. John G. Johnson's Collection

of the Spada portrait, it should be borne in mind that, according to Vasari's gossip account of Piero's life, this master's manner underwent frequent and significant changes, especially in the closing years of his life. If the picture is by Piero di Cosimo, it must certainly be placed among his latest works.

No such doubt attends the question of the authorship of the octagonal panel which represents the *Madonna and Infant Saviour*, with characteristic glimpses of landscape in the background at either side. The Christ Child is standing on the Virgin's lap, His head turned

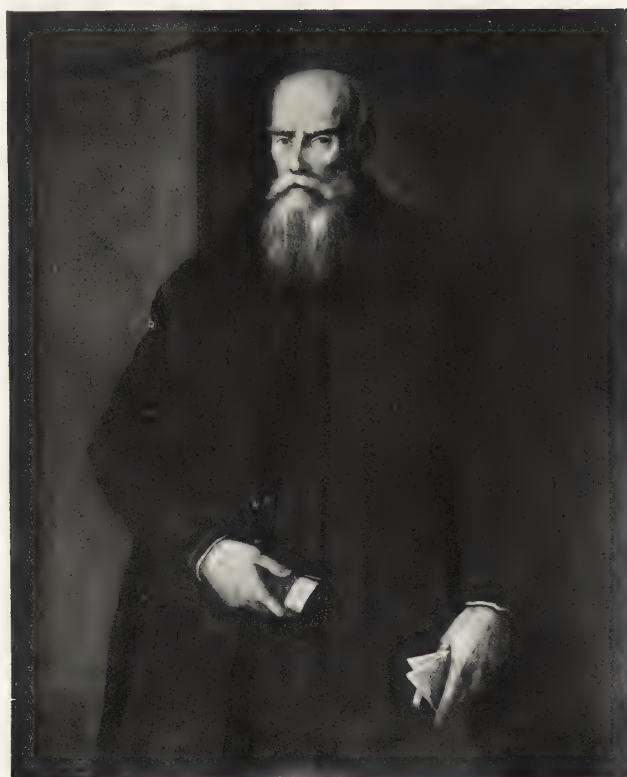


PORTRAIT

BY PIERO DI COSIMO

towards the spectator, whilst with His left hand He is gently pulling the Mother's face towards His own. The folds of the drapery, the type of the Virgin's face, and the shape of her hands, are all thoroughly characteristic of his style at the period when he painted the *Magdalen* which was formerly in the collection of Senator Baron Baracco, and is now in the National Gallery of Rome (see *THE CONNOISSEUR*, No. 73, September, 1907). Like this *Magdalen*, Mr. Johnson's panel must have been painted during the first years of the sixteenth century.

(To be continued.)



PORTRAIT

BY SEBASTIANO DEL PIOMBO



ROOM FROM THE "OLD PALACE" AT BROMLEY-BY-BOW BUILT IN 1606



The Years of Walnut

By Haldane Macfall

INTRODUCTORY.

To come to an understanding of the Age of Walnut in English Furniture, it is well to remember out of what it sprang. When Cromwell passed away amidst the sombre threat of collapse that lay upon the ending Commonwealth, the English home had become a democratic affair—as far as democracy went in those days—an affair, be it understood, of the dominion of folk of gentle blood still. The decencies and comforts of life had spread undoubtedly from the palatial mansions of the great families to the houses of the smaller gentry and of the city burgess. I propose, therefore, in these essays upon the furnishment of the English home from the year when Charles the Second came into his own again, to follow the development of the types of ordinary furniture of what we now mean by the word “home,” rather than to treat of rich and rare palatial pieces, which were of necessity made only for princely houses, and give us no idea of the habits of the home of the ordinary well-to-do folk. Silver furniture, when all’s said, was a thing to boast about even by the greatly wealthy amongst the greatly wealthy—and most of such precious stuff was but made to the order and the freakish whims of the king’s mistresses and of such dandies and extravagant jades as sought to rival these in their profusion, even though the ladies were of quality and wore a coronet and the marriage ring. At the same time we must not wholly ignore rich pieces which influenced more modest designs.

First of all a caution or so. It is well always to remember that we can only hope to settle the date at or about which a vogue set in; and that, too, in but rough fashion enough. The continuance of a vogue may last long after other vogues have set in and shouldered it from the favour of the houses of

the makers of the mode; and in country places the lately discarded vogue would linger on still longer. But it is astounding how soon most vogues in furniture died out, or rather gave birth to new.

Another point: the walnut fashion had not its beginnings even in the homes of the English wealthy—’twas from Italy, chiefly, came much of the style and form of furnishings, not without Italy’s considerable overdoing of ornament, and other things that were crude, in renaissance design. From Italy to France it came, the French simplifying and considerably beautifying it in the lopping—yet not wholly. From France it stepped into the Low Countries, passing into the hands of a breed of artists who have ever combined severity and restraint of craftsmanship with realism of statement. The Dutch and Flemish forthwith still further purified the fashioning of furniture, whether it came from Italy through France, or from Spain and Portugal, or straight out of the East in the cargoes of their great-hulled, lumbering, high-pooed shipping. We English had the good fortune to take our lesson from the Dutch; adding our own superb craftsmanship to the skill and taste of the Dutch, it so came that we created the purest form and the most beautiful furniture of the modern world.

We shall perhaps get the best idea of the whole business, and rid it of its apparent intricacies, by running the eye at a glance over the English home in which our forefathers moved when Charles the Second came to be king over us.

The Jacobean room (James I. to Cromwell, say 1600 to 1660) had remained much the same during the first half of the century.

The room from the “Old Palace” at Bromley-by-Bow, built in 1606, and demolished a few years ago and set up at the South Kensington Museum, gives



OAK CHAIR OF 1649, SHOWING THE FORM THAT
PERSISTED THROUGH CROMWELL'S YEARS

a good idea of the Jacobean home of the more wealthy when the Merry Monarch landed in England—its wainscotting, its ceiling, and its hearth.

The first chair here shown is a particularly handsome specimen of what is known as a Cromwellian chair made in the year 1649, as the date on the back proves—the year that Charles the First met his death at Whitehall, and Cromwell came to supreme power—which chair, though it be a somewhat princely piece, gives the type and form of the seat of honour that dominated the years of the Commonwealth. Its stuffed seat and back are covered with maroon leather, over which is stretched canvas worked with a flowered pattern in coloured wools in the manner of a carpet, and known in those days as "Turkey worke." There are two points to note about this chair besides its type. One is that the barley-sugar "twist" appears in its turning—a form of turning very rare in England before Charles the Second's day, the usual Cromwellian turning being "ball" or "ring and ball" turning or the "baluster" turning. Another point is the raising of this twisted stretcher high up between the front legs, instead of being low down as a foot-rest, such as we find in the two preceding reigns. The abolition of this foot-rest, no longer needed now that the



OAK RESTORATION-STUART CHAIR; IN THE
CROMWELLIAN MANNER

rush-strewn floor, fitly known as the "marsh," was gone, must have been a great added comfort to the heels when one was seated.

Before we get to Charles the Second's day, let us be clear also on another point. As characteristic of Stuart walnut as the "twist turning" is the "canework." It is quite true that rare pieces of late Cromwellian exist which are caned; but cane cannot be looked upon as in any way having the shadow of a vogue before Charles the Second's landing in England.

Though the republican sentiment was abroad in Cromwell's day, the chair still remained the seat of the lord and lady of the house, of the master and mistress—the guests, however exalted, still sat at table, when that table was long, upon benches, or, if the table were of the more convivial oval or round-topped gate-legged type, they sat them down upon stools. Indeed, even at the long tables they often sat on stools instead of benches. These Cromwellian stools were turned, as to their legs, so as to match the tables to which they belonged, for which they were made in sets, and under which they used to be packed on their sides, lying across the foot-rails of the table when put out of the way. These stools, mark you, were made in sets, which the chairs rarely were.

The Years of Walnut



THE CROWN-CHAIR WITH TWIST-LEGS AND
STRETCHERS OF 1660-1665 (BY KIND
PERMISSION OF MAJOR RAYMOND SMYTHIES)



THE CANE-CHAIR WITH THE CARVED STRETCHER OF
1665 (BY KIND PERMISSION OF
MAJOR RAYMOND SMYTHIES)

The Jacobean architecture, and its answering style of decoration and furnishment within the building, were due to the dominance and genius of Inigo Jones. He died in 1653, seven years before Charles the Second came to the throne. His art had largely transformed the Englishman's home; his fertile and active brain planned the decorations which for years led the design of the English craftsmen. He swept aside all hint of Gothic ornament, and set up in its place the classic and pseudo-classic forms that took possession of the four walls of the Jacobean room, not only through Jacobean days, but on through the walnut years, and into the mahogany age of the Georges; he it was who took the stage out of the centre of Shakespeare's theatre, set it up at the end of the auditorium, and gave us the playhouse in all its essentials as we know it to-day. Fire and war consumed or sent bankrupt the greater part of his design; but his master-spirit lived on after him, and moulded the wits of even greater men.

The Years of Walnut.

Charles the Second came to the throne in 1660, to rule over a people weary of war and of depressing solemnities. Having broken a few solemn oaths and covenants; dug up the dead bodies of Cromwell and a few others whom he had feared to touch when alive; and for a few days looked down upon, as from a theatre, certain other old parliament men being dragged on hurdles to hangings and burnings and ghastly tortures, he took the serious hint from a wiser old head, stopped the ugly business of revenge, and settled down to a life of convivial pleasure.

With the coming of the Merry Monarch, there were two consummate artists about to rise in the land, whose far-reaching influence was to affect still further the English home. Christopher Wren and Grinling Gibbons (or Gibbon) had spent their childhood and youth in Charles the First's and Cromwell's violent years, far from the frantic din. They were destined to recast the whole design of English

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architecture and furnishment. Their genius overshadowed the Restoration years, and made the age of walnut their own—on through the reigns of Dutch William and his queen, and of good Queen Anne—the two men dying within a couple of years or so of each other at the dawn of the graceful era of mahogany in the first George's days. The strange part of the affair is that the man who became England's greatest architect was without technical training! whilst it was the English ship, the glory of the nation in war, that gave to us, out of the ship-building yard at Deptford, our splendid school of English wood-carving.

Sir Christopher Wren, born in 1632, Charles the First being king over us, was twenty-one when Inigo

part of Greenwich Hospital and of Hampton Court Palace—this last in rivalry of the palace of Dutch William's enemy, the Grand Monarque, Louis Quatoze. His great masterpiece, the Cathedral of St. Paul's, he began in 1675, a significant year, as we shall see, for the English home; and, taking thirty-five years in the building, finished it in 1710, four years before the death of Queen Anne. His style at once affected all English design. The Dutch influence, and the French through Holland, which came into the land with Charles the Second and his courtiers and mistresses—particularly his mistresses—completely changed and beautified the English home; but had itself to be modified and nationalised through the English craftsmen who were brought up



DAY-BED OF OAK AND WALNUT, WITH CARVED STRETCHERS OF 1665 COVERED WITH RED VELVET

Jones passed away; twenty-eight, therefore, when the Merry Monarch came to England. After the Great Fire, which destroyed some thirteen thousand houses and eighty-nine churches in the city of London, the splendid opportunity came to him to exercise his genius in designing masterpiece after masterpiece in a wide employment of that genius that is unparalleled in our history; and the good fortune of a long life, unimpaired vitality, and the continuous goodwill of four successive sovereigns, enabled him to see many of his mighty designs fulfilled. His art dominated English architecture during the reigns of Charles the Second, James the Second, William and Mary, and Queen Anne, and the early years of the first George owed tribute to him. He died in 1723 in George the First's mid-reign, three years after the death of his great contemporary, Grinling Gibbons, and at the coming of Chippendale and the great cabinet-makers of the mahogany years.

Wren, the son of a Dean of Windsor, built, as all know, St. Paul's Cathedral and most of the city churches after the Great Fire; also the larger

in the Cromwellian tradition, and through Wren, who was a part of that national evolution.

The genius of France, dominant in Europe during the pompous years of the Grand Monarque, we shall see filter into England's homes only when modified by the English craftsmen's taste, and whittled down by Wren's restraint of form. He made the interior of the house accord with its exterior ornamentation; he found in Grinling Gibbons a carver to his hand, and he employed that supreme carver's genius to the great enhancement of both their reputations, sharing with him the chief glories of the splendid years that were to give us the polished achievement of the age of walnut.

Now, as regards the decoration of the walls of the rooms wherein strutted and gambled and led their light lives the much bewigged dandies and frail ladies of King Charles the Second's days.

There had been considerable change of fashion during the preceding Jacobean years. In the middle of Charles the First's reign there was one, surnamed Christopher, who had patented the enamelling and

The Years of Walnut

gilding of leather, which became much used as a wall decoration over the plaster, or even over rough paneling. This enriched leather, or tapestry, a very expensive luxury only within reach of the rich, was later replaced by letting pictures into the wainscot, which became a considerable vogue amongst the well-to-do, until at last the wainscot became little more than a frame for pictures, generally either family portraits or pictures of the kings and queens of England.

So we find Evelyn bitterly deploring the going out of use of timbered panelling, and crying aloud for the law to prevent it. But no law was needed. With the coming of Dutch William to the throne,

The stretcher from between the front legs of the chair was being thrust back between the side stretchers, and in place of it there was used, but higher up between the front legs, a decorated "ornamental stretcher" that carried out the picturesque design of the upper part of the back of the chair known as the "cresting." And the Flemish craftsmen were adapting these ideas to the Flemish chair—a caned chair.

The Merry Monarch, being settled at Whitehall with his Court, naturally brought with him the fashions of the more handsomely furnished land where he had spent his exile. Everything the king and his courtiers could do to blot out the greyness



CANED WALNUT DAY-BED, WITH CARVED STRETCHERS OF 1665 (BY KIND PERMISSION OF HORATIO P. FENNER, ESQ.)

the whirligig of fashion brought back the lining of rooms with oak panelling again—within twenty years of Evelyn writing his screed—but with a difference, as we shall see.

The Corinthian columns, with their foliated capitals (tops) in the oak panelling of the Restoration years, are very characteristic. Wren's panels developed the Jacobean design in very marked fashion, changing it so that the flat panel set within and behind its framing mouldings as seen at the "Old Palace" at Bromley-by-Bow, was raised and brought forward by means of a bevelled edge, until it projected into the room in front of the level of the styles that held it as seen at Hampton Court.

Charles the Second, with his impoverished courtiers, had passed his exile first in France for awhile, then, driven out of France for political reasons, he had settled in Holland. In France, Lebrun and the great French cabinet-makers were employing in the cresting and woodwork of their chairs the crown supported by cupids, and the S-shaped curves in their carving.

and severe simplicity of the Puritan home of the Commonwealth they did do. Gay colouring and handsome furniture took the place of Puritan bareness.

For the first few years of Charles the Second's reign, no doubt the room of the English home was much like the Jacobean, such as, if we take a more important house for example of it, we find in the "Old Palace" at Bromley-by-Bow. But the barbarous wrecking of the belongings of the royalists by the Puritan soldiery of the Commonwealth created a need for new furniture which had much to do with what seems an almost revolutionary forward movement in its type, if we do not keep in our memory the Jacobean craftsmanship from which it sprang. The Countess of Rivers's house at St. Osyth, for instance, had been rich plunder that the parliament-men had not hesitated to loot and destroy—tearing down and cutting to pieces, or carrying away the costly hangings and furnishings of the place. Her losses there and at Melford, in Sussex, are reputed to have been of the value of £100,000 to £150,000.

And we know that Sir Richard Minshull's house at Bourton, in Buckinghamshire, was despoiled of his very locks and keys; aye, of his very hinges. Indeed, it was little likely that men would spare such things who plundered Westminster Abbey, even pulling down the organ-pipes and parading the streets making a mock of playing upon them. Royalist and Round-head played tit-for-tat with a vengeance.

Wreckage of good furniture meant the need for making more; and when the king came back the craftsmen had a busy time of it. As the Merry Monarch stepped on shore his poverty was at an end. England was his heritage, and he made it his playground.

The years of walnut may be clearly divided into three periods: (i.) *Stuart Walnut*, Charles II. and James II., from 1660 to 1689; (ii.) *Orange Stuart Walnut*, or Transition Walnut, William and Mary, 1689 to 1702; and (iii.) *Queen Anne and Georgian Walnut*, Queen Anne 1702 to 1714, George I. 1714 to 1727, when walnut passed into mahogany.

Between these three styles there is the most marked difference.

There is at South Kensington a chair of true Cromwellian form, with red leather stretched across its Cromwellian back and seat, strained by rows of brass-headed nails in true Cromwellian manner. But its front stretcher, with its rudely carved cupid's head and S-curved scrolls, tells of its making by the Stuart walnut craftsmen. However, it is a handsome affair for all its simplicity, and a good example of the transition from Cromwellian.

At Charles the Second's coming to the throne in the May of 1660, we find the Cromwellian chair yielding up its panelled back or leather back to the Flemish framework of oak set between the outer uprights of the back, with large meshed cane work across the space, taking the place of the solid oak or upholstery or leather. A fine example of this may be seen on the third page of Mr. Macquoid's volume upon *The Age of Walnut*, which no collector should be without. The oak or leather or upholstered seat also gives way to cane work. And the outer uprights of the back, the legs of the chair, and the stretchers between the legs, all take on the graceful "twist turning" so characteristic of the Merry Monarch's years, and which we find in chair and table-leg and in the stands of the new piece of furniture that arose in England in his reign, known as a "chest of drawers," as well as in the stands for cabinets.

Chairs were not yet used at meals; but the oval or round-topped gate-legged table, with twisted legs, came into wide vogue, and the stools, with their rich

"squabs" (cushions) set round about it, all take on the cane seat and these twisted legs and stretchers. The Cromwellian joined oak bench gives place to the cane-seated settee, also with twisted legs and stretchers, and with its long "squab"; or, if without cane, the seat is upholstered. And the "day-bed" (or "chaise longue") comes in, and follows the same fashion of cane seat and twisted legs and stretchers; and a very handsome piece of furniture it was! Be it remembered that all this caned furniture had its "squabs," as had the Jacobean oak before it.

Then, in compliment to the restoration of the royal line—for the very cabinet-makers turned royalist—there came the crown-chair, with twist legs and stretchers of 1660, the top stretcher of the chair having a crown in its centre, often supported by cupids; and the Flemish cane chair was still further imitated by the uprights of the framework of the caned back, as well as its bottom stretcher above the seat, being carved, the cane work now taking up a smaller portion of the back by consequence, in order to leave space for the larger area required by the carved wood, especially as a central upright third piece of carved wood was run up the middle of the cane work on occasion. The legs are straight, with twist-turning, as are all the stretchers between them.

Next came the cane-chair with the carved front-stretcher of 1665. To the need for new furniture produced by the Puritan wreckage, there came another and stupendous incentive in the shape of the Great Fire of 1665 that laid London waste, burning down huge stretches of the houses of the well-to-do, and of the ordinary citizen. A new London sprang up on the ruins—and this new London had to be furnished. The catastrophe brought wide work to the craftsmen, the craftsmanship of the walnut workers further developed the Flemish type. A carved front-stretcher was set between the front legs of the chair, hiding with its elaborate ornament the real strengthening stretcher which ran between the two side-stretchers—this carved ornamental front-stretcher repeating, as a rule, on a larger scale, the top stretcher of the back of the chair, often with the crown at the centre. In the specimen here shown, the crest of the owner takes the place of the crown—a pair of wings outspread. This carved stretcher also appeared upon the caned stools and caned day-beds of this period.

It will be noticed that the crown on the cresting and on the stretcher of these early Carolean chairs, is often supported by cupids, in the style of the silver designed from 1665 to 1675. Note also the large open mesh of the cane-work of these early years.

The Years of Walnut



FIVE-CROWN CANE CHAIR, WITH THE FLEMISH SCROLLED LEG OF 1670 (BY KIND PERMISSION OF HORATIO P. FENNER, ESQ.)



A ROYAL CROWN CHAIR, WITH THE FLEMISH SCROLLED LEGS

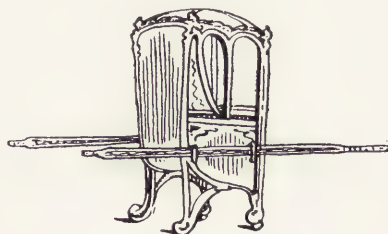
If the caning be original, it should feel quite smooth to the hand when passed down the under side of it—whereas recent caning is hairy underneath.

About the year 1670 appeared the cane chair with the Flemish scrolled leg; and the gracefully curved scroll leg, ending in the Flemish scrolled foot, largely took the place of the straight turned leg that had come to us from the years of the Jacobean oak. Sometimes the straight turned leg was made to end in a curved Flemish foot. The scrolled leg was later to lead to the great development of Dutch William's day, known as the "cabriole" leg, that was to usurp in Queen Anne's and the Chippendale mahogany years almost every

other form of chair-leg. In the specimen of scrolled leg here shown we have the back not only with the crown in the centre of its cresting, and of the lower stretcher between the legs, but repeated in the centre of the upper uprights to the caning of the back, and again repeated for the fifth time at the centre of the lower brace of the back. Hence the name sometimes used for these chairs of "five crowns and ten feathers"—the ten carved S-curves being much like curled feathers.

Beside it is a crown chair with the Flemish scrolled legs, and the royal supporters, evidently once belonging to the royal house; and made somewhat later in the reign, but of the type of the 1670 period.

(To be continued.)





Old Dieppe Ivories

By Olive Milne Rae

No visitor to Dieppe can have helped noticing the workers in ivory who carry on their craft in full view of the passers-by in some of the little shops near the entrance to the Casino. Their deft workmanship, though somewhat mechanical and lacking both in finish and true artistic feeling, is interesting not only as illustrating the various processes of cutting, saw-piercing and filing, but also because it is a survival of an ancient art industry for which Dieppe has been famous for nearly half-a-dozen centuries. To-day, of course, the spirit of the *moyen age* does not exist. The shop windows of the quaint old town are filled with a profusion of carved ivory—crucifixes, rosaries, toilet articles and many other useful and ornamental things which are, however, of no particular excellence of workmanship. The carvers, nowadays, are simply artisans who turn out their works by the gross, copying with varying degrees of precision the models before them; but in the old days they were artists of a very high order and consummate skill, as the specimens of their handiwork in the little museum of Dieppe abundantly show. They shared with the Flemish craftsmen the distinction of being the only people in Europe who devoted themselves to this particular trade, and Dieppe can boast of great names among its artists in ivory, whose surviving works show that they were second to none in their art.

Ivory-carving is one of the oldest arts of the world. The earliest piece of ivory work extant is a rude incised engraving of a mammoth upon a fragment of mammoth's tusk, which must

have been executed by a contemporary of the animal. This ancient work of art is preserved in the museum of Le Jardin des Plantes in Paris. From then down to the present day there has been a constant succession of ivory workers, and among those of comparatively modern times the artificers of Dieppe hold a high and distinguished place. The archives of the little old town contain no very distinct references to the date or origin of the commencement of the industry there, but in *Remarques sur les côtes d'Afrique, appelées Guinees*, which appeared in 1669, the traveller Villant de Bellefond says, "les Dieppois découvrirent les côtes de Guinée, bien avant les

Portugais, qu'ils y retournèrent les Années Suivantes, en association avec des Rouennais, et, qu'outre diverses marchandises, ils en rapportèrent une telle quantité de *morphi* ou ivoire, que cela leur donna cœur d'y travailler, et que, depuis ce temps, ils y ont si bien réussi qu'aujourd'hui ils se peuvent vanter d'être les meilleurs tourneurs du monde." Thus we may safely conjecture that the ivory industry began at Dieppe towards the end of the fourteenth century. The *tabletiers* of Paris and Rouen, whose demand they supplied, became the natural educators of the Dieppois workers. They imitated their models at first, but soon far surpassed their teachers both in technique and artistry. During all the troublous times which followed the Revocation of the Edict of Nantes in 1685, and the bombardment by the Anglo-Dutch Fleet in 1694, when the town was reduced to ashes, there was apparently no lack of master-carvers, who by their



NO. I.—NAVETTE DE DAME,
18TH CENTURY

Old Dieppe Ivories



NO. II.—RAPE À TABAC

enthusiasm managed to keep their art alive through them all, and preserved to Dieppe the renown of having "Surpassée toutes les autres villes du monde pour la délicatesse des ouvrages d'ivoire."

Though ivory—which was very expensive—was the material on which they put forth their best and finest workmanship, they also carved bone, whalebone, tortoiseshell, mother of pearl, cocoanut, and horn. The last-named substances were made into things useful, such as knife handles, combs, chessmen, boxes, etc., while the "vraie ivoire" was fashioned into *choses de luxes*—elegant trifles, such as fans, in ivory filigree-work, so exquisitely fine as to resemble the most delicate lace—*bonbonnières*, vases, *navettes de dame*, *râpes à tabac*, porte-flaçons,



NO. III.—FAMILY OF SAILORS

medallions with miniature figures and faces in bas-relief, and many other dainty baubles in use in the fashionable world. Even articles of jewellery, such as brooches, earrings, bracelets and chains, were carved out of the beautiful creamy-coloured substance. Probably the oldest products of the ivory-carving industry at Dieppe is the Crucifix, or *Christ*, executed in the usual traditional manner. Madonnas, saints and *bénitiers* were, of course, also produced in enormous numbers. Another favourite object was the "Peace," or instrument for the "Kiss of Peace,"

which is used in the mass. Many of these are very beautifully designed and carved, and it is evident that the ivory-workers have put forth all their best effort upon them, blending the true artist in them with the true son of the Church. The "Peace" illustrated here (No. vii.) represents the Virgin and some of the disciples and women standing at the tomb of Christ. On an escutcheon, held up by two angels in the background, is a cross surmounted by a twisted crown of thorns. The draperies are beautifully carved, and the whole representation admirable in every way. It belongs to the fifteenth century. The two pepper-pots Nos. viii. and ix. are also fine examples of the work of the same period. No. viii., which is in the form of a gourd, is quaintly and richly ornamented in high relief with chivalrous subjects. No. x. is a group of beggars or gypsies standing and sitting round a camp fire on which a cauldron is boiling. This evidently belongs to a much later date and is unfinished, but the group-

ing is excellent, and the whole piece is interesting as showing the rough beginnings of a fine bit of work. It is cut out of a single thick piece of ivory. Another curious and interesting bauble for which Dieppe was famous for many years was the *Râpe à Tabac*, or long-shaped box forming two valves. One of these valves was furnished with a little metal grater, which ground the tobacco into snuff; while the other was the receptacle for the little store of snuff which was ready for use. These

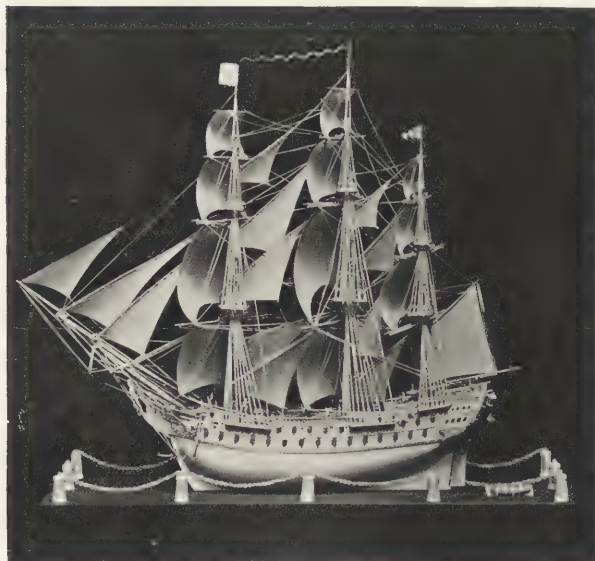
Râpes à Tabac were indispensable adjuncts to the toilet and the happiness of the "exquisites" of the time of both sexes, who used them constantly, in or out of season, and even took them to church with them. So intolerable did the



NO. IV.—18TH CENTURY STATUETTE

noise of grinding tobacco during service become, that Pope Urban VIII. forbade that they should be brought into church at all. This interdict, however, did not decrease their popularity, for the vogue continued until the end of the eighteenth century. These snuff boxes were made in various forms, though the long narrow shape is the most usual, and lent themselves delightfully to the fanciful and refined art of the ivory carver, and provided ample scope for his ingenuity and invention. Some of the designs with which they are decorated are exquisitely beautiful and often most elaborate, the subjects being usually drawn from mythology or mediæval chivalry. No. ii. is an illustration of a somewhat unique form of *râpe*, in the shape of a cockle-shell. It is carved with quaint little figures, and probably belongs to the fifteenth century.

The *navette de dame*, which is a long-shaped reel or bobbin, on which to roll embroidery silk or cotton, was another article upon which the fancy and skill of the artist had full play, and was shown off to advantage. These dainty bobbins were much in demand among ladies of every rank, for in those days embroidery was a fashionable art, and the reels on which their silks were wound were themselves works of art. The illustration shows a *navette* belonging to the eighteenth century; it is finely carved and perforated like filigree-work. This kind of ivory-carving is called *travail ajouré*, and has the advantage of being very light and delicate. It is like the finest lace, with motifs and medallions let in. In fact, lace is often imitated in it. The medallion in the centre of the illustration No. i.



NO. VI.—IVORY SHIP



NO. V.—MOSS ROSES BY SAILLOT

bears the figure of a huntsman with his gun and dog. To the right of the medallion is (presumably), his shooting-box, while among the scrollwork of the background are birds and crossed fire-arms. Fans, porte-flaçons, boxes, brooches, and many other things were exquisitely carved in this filigree work, which was sometimes known at Dieppe as *la mosaïque*, and which had an immense vogue during the eighteenth century. It permits of much greater liberty of execution and play of fancy than bas-relief carving on a plain background, and obtains the maximum of effect with the minimum of material.

The eighteenth century was one of the most brilliant periods in the history of Dieppe ivory-carving. We may trace all through it the evolutions in art which manifested themselves at each change in the monarchy of France. The solemnity of the Louis XIV. style underwent a great change during the Regency, and budded into the *vocaille*, which bloomed in all its beauty under Louis XV., and influenced all Europe. Angles and rect-angles were succeeded by softened contours, and what art lost in force it gained in grace and elegance. The reaction, which was a sort of modified return to the severe style of Le Grand Monarque, drawing its inspiration from antique art, set in under Louis XVI. The ivory-workers of Dieppe carefully followed each fluctuation of these modes, modifying form and decoration according to the tastes, and to suit the requirements of the moment. The illustrations iii. and iv. are charming and

Old Dieppe Ivories

characteristic examples of the more robust style of eighteenth century carving. No. iii. is a family of fisher folk, sitting on the quay at the foot of the old crucifix, which still stands out prominently just inside the harbour, and is one of the first objects which the eye lights upon on entering it. Every Dieppe fishing boat bears a rude cross at the top of its sail-mast, for a talisman against the perils of the sea. Families thus seated near the entrance of the harbour, the men-folk smoking their pipes and telling tales of their adventures, while the women and children listen, are still among the most accustomed sights of the old seaport town at almost any hour of the day, and this little tableau in ivory is a realistic representation of one of these *réunions*.

No. iv. is the figure of a wandering minstrel, a player on the cymbals, executing a step of a dance while he plays—also a characteristic sight in the Dieppe of the eighteenth century. No. v., an exquisitely carved spray of moss roses, by Saillot, probably belongs to this period also. It is entirely carved out of a single thick piece of ivory, and is one of the *chefs d'œuvres* of the museum. Every petal of the blossoms curls as naturally and delicately as if it were a real petal of roses blown but yesterday, and even the mossy stems and serrated leaves could not have been done more finely by Dame Nature herself. The piece is a work of consummate art, the like of which has probably not been seen in Dieppe since it was executed towards the end of the eighteenth century.

One of the effects of the Revolution was to give



NO. VII.—IVORY PLAQUE IN LOW RELIEF



NO. VIII.—PEPPER-POT

des Etiquettes de la Cour (1818), Madame de Genlis speaks of the *navette à frivolité* as an emblem of idleness which every self-respecting "citizeness" should regard with aversion.

The wondrously fine work was no longer wanted, and consequently the art of ivory-carving ceased to be a fine art, and degenerated into a prosaic industry, producing only useful articles of no value. Little models of warships and vessels of all sorts seem to have become the *passé-temps* of the ivory-workers in the nineteenth century. Of these they made a great many—wonderfully ingenious toys, which were presented as a souvenir to any notability who visited the town. On the 19th of November, 1802, when Napoleon Bonaparte, as First Consul, came to Dieppe, accompanied by Joséphine, a young Dieppoise presented the future Empress with a miniature ship of seventy-four guns, with the words, "This ship, Madame, in shelter from inconstancy and from storms, will preserve to you the remembrance of your sojourn

the death-blow for the time being at least to the ivory industry at Dieppe, as it did to all the *industries de luxe* of France. It was a blow from which the industry has never wholly recovered. When that terrible upheaval was past, and the ordinary routine of life was once more gradually taken up, the ivory-workers found that the old order had changed; the demand for frivolous baubles and trifles "light as air," such as had been their *métier* before, was a thing of the past, like the aristocracy who had commanded these costly toys to be carved for them. In the *Dictionnaire*

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The Connoisseur

in our midst." Many years after that sojourn, after many storms had beaten over poor Joséphine's head, another ship of the same model, of eighty-eight guns, was offered to her successor, Marie Louise, on the occasion of the birth of the King of Rome. It is now in the Musée de la Marine at the Louvre (No. vi.). In the fall of the First Empire the ivory industry received another check, but with the dawn of more peaceful times it gradually recovered so far as to evince some originality in design, though the high standard of execution was gone. Little statuettes, copied from the famous antique models, became the vogue, and bas-reliefs depicting peasants and scenes of peasant life, somewhat after the style

of the painter Millet, were also made in great numbers. The work of the Dieppe artists in ivory from the fifteenth to the eighteenth centuries will probably never be surpassed. Their surviving works are scattered among many museums and private collections, but enough of them can be seen at the little Musée of their native town to show that they put their souls into their work, and that the cunning of their hands was guided by a fine sense of the beauty of form and delicacy of detail. These delicious little monuments which they have left behind bear testimony to their wondrous artistic ingenuity, and may be ranked in value with objets d'art cast in the precious metals.



NO. IX.—CARVED PEPPER-POT

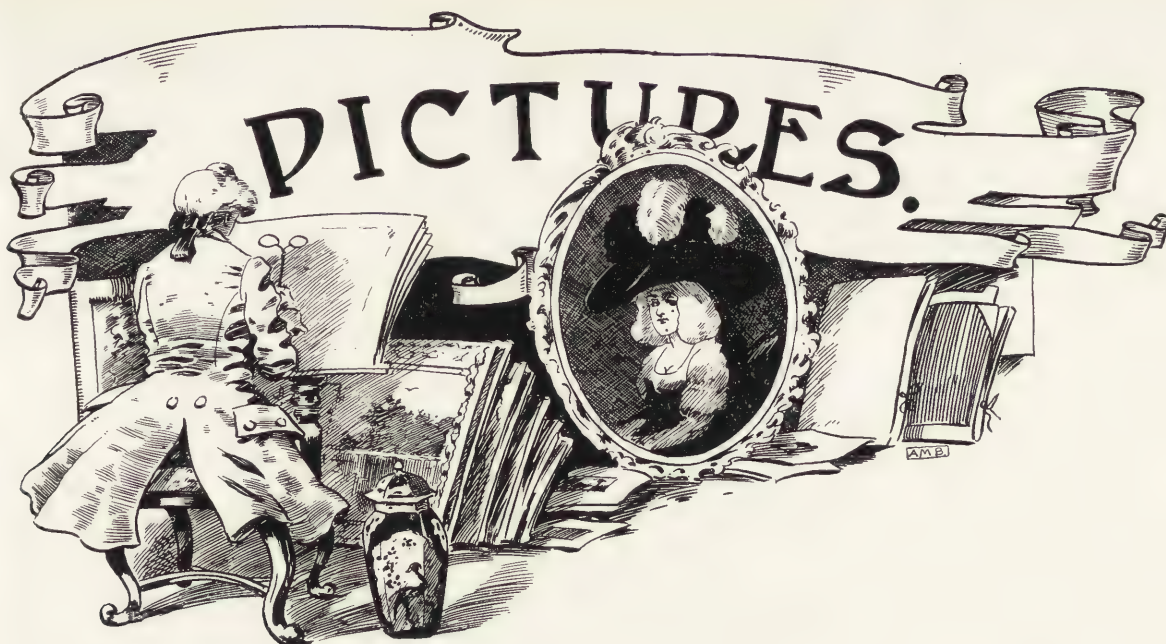


NO. X.—GROUP OF BEGGARS





MRS. FITZHERBERT.



The "Shakespeare Marriage Picture"

By M. H. Spielmann, F.S.A.

Part I.

As far as I am aware the so-called *Marriage Picture of Shakespeare and Ann Hathaway* has never yet been set openly before the public, although a monochrome reproduction of it, hard and crude, and disclosing many divergences, was made by Mr. Overend Geller, and was issued as a photographic print in a large size (27 in. by 20 in.) by Messrs. Sarony, of Scarborough. A reproduction from the picture itself is now placed before the reader—a curious, interesting canvas, presenting to the credulous many opportunities for self-deception and belief, and although in my opinion dismissible as a representation of the scene it pretends to depict, worthy of attention as a curiosity by the lover of Shakespeareana. Whether or not it is one of those numerous *post hoc* pictures which spring into being consequent upon literary discoveries, and so seek to assume an original character and authority, need not yet be considered. It has been urged in the picture's favour that Shakespeare's marriage licence bond was discovered in the year 1836 by Sir Thomas Phillips among the documents of the Worcester Diocesan Registry, but that it was eight years earlier, in 1828, that we find apparently the first mention of a marriage-picture, if not this, of another marriage-picture claiming the same pretensions, in the autobiography of that unhappy genius, Benjamin Robert Haydon.* In the third week of July, 1828, Haydon made his pilgrimage to Stratford-on-Avon, and in a spirit of fine devotional

frenzy visited the birthplace in Henley Street, and stood awed and overwhelmed in the birth-room which a previous tenant, a spiteful old woman, had maliciously white-washed, blotting out all the signatures, many of the highest interest and significance, of generations of devotees, that had covered the walls.

"The name of this old beldame," he writes in a burst of anger, "is Hornby; and let her be damned to eternal fame with her worthy predecessor, Mr. Gastrell.† Illustrious pair; hail and be cursed! When she thought she was dying, she confessed she had imposed on the visitors with her absurd relics, and begged they might be burnt. Now she is well again she swears by them as much as ever." Thence, after simmering down in Shakespeare's garden and in the church, he strode over to Charlecote, and was shown over the house.

"The housekeeper of Washington Irving's time was married. I saw the same pictures as he saw, and am convinced the hall is nearly the same as when Shakespeare was brought to it. I saw the old staircase—a collection of pictures with a good one or two amongst them: *one a genuine Teniers of his marriage*," etc.

It is this allusion which Sir John Gilbert held to refer to a picture of Shakespeare's marriage at that time unknown. To my mind it can have no other reference than to Teniers's own marriage, for, always

* *Life of Benjamin Robert Haydon*. Edited by Tom Taylor, London. Longmans, 1853 (2nd ed.), vol. ii., pp. 215, 216, 219.

† The Rev. Francis Gastrell, who cut down Shakespeare's mulberry-tree in the garden of New Place.

assuming that this is the picture spoken of, the whole interior of the picture, and the whole sentiment of it, are essentially Dutch.

It should be remembered that David Teniers the Elder was not born until 1582, the very year of Shakespeare's marriage, while the younger Teniers first saw the light in 1610, and so was but six years old at the time of the poet's death. And, furthermore, the elder artist never visited England, nor did his son land upon these shores until he was sent here to buy Italian pictures for the Count of Fuersaldagne near the middle of the seventeenth century. If this really is the picture we are now considering, how did it get out of Charlecote? We may safely dismiss this suggested identity.

The picture was discovered by the late Mr. H. W. Holder, a well-known and highly respected picture-restorer, one of a family of that profession, who had latterly cleaned the three hundred pictures of the collection belonging to the Duke of Leeds, and who at his zenith was also known as a good copyist. It was no doubt unfortunate for him that his father, who had acted as picture-cleaner to King George IV., the Duke of Coburg, and other distinguished personages, was well known in his old age as an extensive fabricator of spurious and faked portraits of Shakespeare, not primarily intended by him, it may be believed, to deceive, but undoubtedly used to that end by those into whose hands they fell. He and Zincke, an unscrupulous picture-fraud manufacturer, did undoubtedly work together, and their Shakespeares, Miltons, and Nell Gwynnes, once in the hands of certain unconscionable dealers, were successfully foisted upon an unsuspecting public, and sometimes even upon the wary "connoisseur."

The story, as told by Holder, was this. The picture was formerly in the possession of a Mr. Nucella, who died in Hamburg about the year 1836, when his nephew, Mr. Williams, of Chantry House, near Maidenhead, inherited it, and from his hands it passed to his son-in-law Mr. Clarke, of Elm Lodge, Oxford Road, Reading. The members of Mr. Williams's family always called the picture by its traditional name of "Shakespeare's Marriage," although they are alleged to have been in entire ignorance of the inscription, the discovery of which will be presently described. Holder suggested that the picture may have been carried off by one of the foreign artists who were permitted to leave England at the time of the Commonwealth and to take with them their own works of art; and in this manner it may have come into the hands of the Dutch family Nucella.

From the Williams family the picture was bought

by a dealer named Albert, of 39, or 49, Museum Street, Bloomsbury, London, into whose place of business walked Holder, in January, 1872. Here he saw and sought to buy, from among a group of four pictures which the dealer had been commissioned to sell, a fine landscape by Verboom; but Albert refused to separate them, so that Holder was compelled to purchase all four—doubtless at very low prices. One of this job lot of three was the "marriage picture"; but it was in so lamentable a condition that Holder afterwards declared,* "I doubted if it would ever pay me to line, clean, restore, and frame it, so little did I care for it. I considered its subject unsaleable." The picture had been torn in several places and had been badly lined; but, chancing one day to sponge it over and finding the colour harmonious, the new owner decided to re-line, clean, and repair the picture. During the process he detected some writing upon a white tablet in the upper left-hand corner of the picture, concluding with the word "Shakespere," but attached little importance to it, imagining the inscription to be nothing more than a quotation from the poet. On the following day he received the visit of a Mr. Delamere, a lover of Shakespeare, and a fellow townsman of Mr. Holder (who, it should be explained, was a Scarborough man, living there at 17, Hunter's Row), and the result was the careful deciphering of the following inscription on a label in the upper left-hand corner of the picture:—

"Rare Lymnynge
With vs dothe make appere
Marriage of Anne Hathaway
William Shakespere
15—."

This at once aroused the attention and interest of the two men. The effect on me, at a later date, I may say at once, was very different; for I instantly recognised a striking, almost distressing, similarity to all of the Ben Jonsonian effusions in Zincke's forgeries—lines which were written for him by a man named Green. The doggerel character of the verse, the cheap imitation of Elizabethan expression, so far as the fragmentary remains allow one to judge, bear the familiar stamp of that amusing rascal's ingenuity and limitations. On Mr. Holder and his friend, however, a deep impression was made—to the extent of causing the former to raise the price of the picture, after he had cleaned and repaired it, from £8 to £15, then selling it (May, 1872) to his leading customer, Mr. John Malam, of Strada Villa, 1, West Street, Scarborough. As matters turned out, it

* See *Notes and Queries*, 1872, vol. i., pp. 143, 214, 278, 320, 334, 355.

The "Shakespeare Marriage Picture"



THE "SHAKESPEARE MARRIAGE PICTURE"
OF MRS. A. E. SHAKESPEAR

PHOTOGRAPHED FROM THE ORIGINAL IN THE POSSESSION

would have been vastly better for Mr. Malam had he never seen the picture, inasmuch as from that time forward he was plunged into controversy, disappointment, anger, and rage, which robbed him of his peace of mind, and brought on mental trouble from which he never recovered.

Delighted with his acquisition, Mr. Malam and Holder spent some weeks in informing themselves as to the circumstances of Shakespeare's marriage and the historical details of the two families, as well as seeking out all the collateral facts that seemed to fit into the incidental accessories of the picture

in relation to the life of the day. Then Mr. Malam communicated to *Notes and Queries* (4th S.X., August 24, 1872) his amazing discovery, describing the picture in some detail. According to him, the two figures in the foreground seated close to the table represent Richard Hathaway and his "wife Jone" (Anne's step-mother), as Hathaway calls her in his will, weighing out the marriage portion for their daughter! As Hathaway weighs in the scales the gold and silver on the table, his wife is supposed to let drop a link of the chain she holds in her right hand, each link marking each increase in the amount weighed; and she points with the forefinger of her left hand to Hathaway that the gold and silver in the scales are marked off by another link. The keys of the gold and silver casket are fixed to the bottom of the chain [which is scarcely likely, as the keys are absurdly large to belong to it]. In the inner room, seen through the open doorway in the centre of the picture, is seen the marriage ceremony, the hands of William Shakespeare and Anne Hathaway being joined together by the priest standing between them, the person behind Shakespeare being no doubt a friend of his. (Later on it was suggested that the "priest" was none other than the Notary Robert Warmstry, and the witness, the "*Ricardus Cosin generosus*"—the gentleman Richard Cosin—mentioned in Shakespeare's marriage licence-bond.) The house in which the wedding takes place is curiously assumed to be Hathaway's home or cottage (!) "from the various details painted in the two rooms—the subjects of the paintings on the walls, the cabinet with statuary on the top of it, the tessellated pavement, the chair on which Hathaway is seated, and the green cloth with the fringe at the bottom of it, and on which the gold, silver, etc., are seen," etc.

To all of which the Editor dryly replied that if satisfactory evidence could be obtained of the genuineness of the picture, it would throw a new and startling light not only on the condition of Shakespeare and Anne at the time of their marriage, but also, from the tessellated pavement and ancient cabinets, pictures, and sculptures which adorned the cottage of the Hathaways, upon social life in Warwickshire at that period! And a correspondent—Mr. T. Macgrath (14 September, 1872)—pointed out that Richard Hathaway's will was proved in July, 1582, so that it is hardly likely that he could be present in the flesh at the marriage of his daughter Anne (or Agnes as she is called in the will) which took place soon after the 28th of November in the same year; and that as the amount bequeathed to her "at the daie of her marriage," as the customary formula ran, was only £6 13s. 4d. [the same as

was left to her brothers and sisters Thomas, John, Catherine, and Margaret—William receiving ten pounds, and Bartholomew, the eldest, the use of land], it was scarcely necessary to use scales in order to weigh out that modest sum. Furthermore, a private marriage would be inconsistent with the fact that on the 28th of November, 1582, the marriage bond already mentioned, signed by Fulk Sandells and John Richardson for the indemnification of the Bishop of Worcester, guaranteed that "the said William do upon his owne proper costes and expenses defend & save harmless the right Reverend father in God Lord John bushop of Worcester and his offycers for licencing them the said William and Anne to be married together with once asking of the bannes of matrimony betwene them." How could this step be taken with a view to a private marriage?

But criticisms of this kind, which most people considered damaging, if not wholly deadly, in no way dismayed the champions of the picture, who retorted, among other things: Firstly, and very truly, that as the £6 13s. 4d. had to be paid to the daughter after he was dead, the living man could certainly not be weighing out *that*, but, anteriorly, some much larger sum; and that this scene must represent, not the marriage itself, but the espousals or hand-fasting, at some earlier date, at which Richard and Joan Hathaway were present. This, they said, would account for the meagre sum distributed by the "substantial husbandman" among his children at the time of his death; and—what is vastly more important—it proves an earlier contract of marriage between the parties so effective that the slur hitherto cast upon Shakespeare's public marriage, less than six months before his eldest child, Susanna, was born, was undeserved. The point was argued, not without skill; but the controversy, not unnaturally, centred on the picture itself, and its claim to authenticity; wherefore Mr. Holder volunteered to meet a company of judges, and strip off all the work he had put on it by way of repair, so that the antiquity of the painting might be established, and he himself cleared of any suspicion of having painted in the marriage-group or the inscription.

In the result, an invitation having been received, it was arranged that the picture should be brought up to London and exhibited before the Royal Archaeological Institute, in order that the members might pronounce judgment upon it; but it was demanded that not Mr. Holder, but an independent expert, should remove the paint laid on by him. As it turned out, that exhibition and that removal were not to be, not until the stripping was done, at my instance, and

The "Shakespeare Marriage Picture"

under my supervision, a few months ago, curiously enough, by Mr. Holder's son, Mr. E. H. Holder. An acrimonious dispute arose between Mr. Malam and the Institute, in consequence of which the owner was summarily requested to remove his picture without the intended examination taking place, and it was only at Mr. Macmillan's house that, for a period of

scarcely disposes of the bald head and pointed beard); that the picture is certainly English, and not Dutch; that although domestic scenes in pictorial art at that time were extremely rare, they were not, as had been affirmed, entirely unknown; that the marriage by betrothal, or hand-fasting, was in vogue in Shakespeare's day, and was alluded to in *The Two*



THE "SHAKESPEARE MARRIAGE PICTURE" FROM THE MONOTINT COPY, PHOTOGRAPHED BY MESSRS. SARONY,
OF SCARBOROUGH—THE COPY BY WHICH THE PICTURE HAS HITHERTO BEEN KNOWN

several weeks, persons interested had the opportunity of inspecting this curious canvas.

The gist of a protracted debate and defence of the picture, contributed by Holder (*Notes and Queries*, 26th October, 1872), amounted to this: That, from long experience and the handling of thousands of pictures, he could vouch for the antiquity of the canvas, and for its purity, save for certain re-lining, cleaning, repairing, and re-touchings of many years before (probably done by Zincke); "but no part altered or re-painted"; that the appearance of age in the youth of eighteen, though unusual, was but rare (which

Gentlemen of Verona, *Twelfth Night*, and *Measure for Measure*—a marriage performed by a priest in the presence of witnesses (presumably at some time previous to September, 1581, because it was the month in which Richard Hathaway died);* so that a general whitewashing results, and Susanna's birth-date casts no stigma or aspersion upon the parents.

It is true that Shakespeare would only have been seventeen years of age at the time of his union by

* But Halliwell-Phillips believed that the Espousals, *i.e.*, the delivery of the licence, not the hand-fasting, took place in the summer of 1582.

The Connoisseur

hand-fasting; but what of that when you are desirous of establishing a picture's claims? You must not consider the picture in the light of facts: you must fit your facts carefully into the picture. And, above all, you must not in this case inquire why any artist—even Richard Burbage, who was claimed as its author—should have troubled to paint a ceremonial picture of a very commonplace contract between people of no account and of comparatively humble social status. Who were the Shakespeares and Hathaways that they should ape the customs of the Court, and record a marriage (as only nobles and the high gentry would do)—in this case an irregular, or semi-irregular marriage—and place the scene not in Richard Hathaway's farm-house or cottage, but in a mansion little in harmony with Hathaway's known means and station?

Holder explained that this interior agrees with Bacon's description of an English mansion in his *Essay on Building*, and that Bishop Hall, in his *Deserted Hall*, mentions a marble pavement in it corresponding to that in the picture; that Hathaway's clothes, both as regards colour and trimmings, agree with Harrison's description of an English gentleman's dress of the period, and that Drake declared that rich dames in England in the fifteenth century (but why speak here of the fifteenth century?) wore keys pendant at the end of chains; and he asked, if the picture were a later production, would not the painter have filled in the full date, instead of leaving unrecorded the two final figures, as was natural in a man who was still unaware of the date of the final or Church marriage? As to the latter the natural answer seems to be that as the picture is supposed to represent the hand-fasting and not the Church wedding, there was every reason for an honest painter to fill in the date of the event which had already occurred. In any case, how should Burbage have painted it, seeing that it is supposed to be a genuine representation of an event occurring months before Shakespeare left Stratford-upon-Avon, and that the poet could not have made the great actor's

acquaintance for many months, perhaps for years, afterwards?

Other points were raised at the time, and many of them dealt with in a little book issued by Mr. Malam.* It was declared that "the picture has nothing Dutch about it." As a matter of fact everything is Dutch about it, even the "quaint" draughtsmanship of a tenth-rate Dutch painter—with its Dutch interior, its Dutch black and white marble chess-board floor (see Pieter de Hooch in the National Gallery), its Dutch black picture frames, its Dutch cabinet, its transcript of Rembrandt's *Tobit and the Angel*, its Dutch scales—such as we see, for example, in Salomon Koninck's picture of *The Gold Weigher* in the Rotterdam Museum, with its somewhat similar composition—its low table straight across the picture, and its recess in the background. In Quentin Matsys's picture of *The Misers* in the Royal collection, as Holder admitted, the pair of scales are like these—one scale circular, the other triangular, but in no unchallenged English picture of that date. When Holder not only quoted, in order to support his contention, the literary authorities for the interior, the dress, and the chain and keys, but tells us that he has in his studio, for cleaning, a picture dated 1647, with the same pavement in it, and with the same character of chair—unusual as it is—and, marvellous to relate, painted upon similar material, there is no ground for surprise if suspicious persons looked somewhat askance at this unusually well-equipped restorer who had all the material and ingredients at hand with which to produce and defend what was regarded by many as a pictorial concoction. At the same time, he was, I believe, guiltless of any such proceeding, and his chief fault, if fault it could be called, consists in his having allowed himself to be deceived by an earlier *mystificateur*—at least so far as the inscription is concerned—and in his working more upon the picture than he was willing to admit.

* *The Shakespeare Marriage Picture, etc.* By John Malam, Fsq. Edited by J. C. Hodgson. London: Simpkin, Marshall and Co.; S. W. Theakston, printer, Scarborough, 1873.

(To be continued.)



The Technique of Samuel Cousins, R.A.

By Percy H. Martindale

JUST as one stops now and again on a country road and examines the section of a tree sawn through, lets the finger play with the rings in the timber, counts its years, notes the struggles, the opposition and the accidents that are revealed in its form and on its bark, so one can enter a gallery hung with the works of Samuel Cousins and form some idea of his life's development and history.

The plates of his old master, S. W. Reynolds, are the first to attract our attention. An engraver of great note himself, his mantle fell on the shoulders of his pupil and assistant. Apparently towards the end of his time the master gave many plates entirely over to the charge of his pupil. Leaving this work done under Reynolds, but bearing in mind its general qualities, we may also pass over the four final years during which Cousins was making up his mind to start on his own account. In point of fact his signatures on the plates of this period were the result of an agreement to remain longer with Reynolds.

The break came at length, and the young man of twenty-five is free, full of enthusiasm, full of "verve,"

aiming determinedly to do the highest work and the best. The earliest plates produced in this period (1826) are his masterpieces, and show the purest work. *The Lady Acland and Children*, *Master Lambton*, *Prince Metternich*, and *Dr. Brown*: these are marvels of practically pure mezzotint. It is difficult to discern any work other than the pure texture of a perfectly rocked ground, yet it must be noted that there is the finest series of etched dots in the face and neck of the *Lambton*. In the best proofs, these, and the lines in the hair, are hardly discernible. The ink is a rich brown, the same in colour as that which is used in the next year's plate of *La Surprise*, after Dubuffe. In this engraving a new departure is made—that of a few studied but very apparent lozenge crossed lines in the drapery. The rocking and scraping of the ground and the modelling are superb. The suggestions of bone in the head and of softness in the neck are technically perfect.

His work now begins to show unmistakable signs of what was eventually to become a strong ruling power. His etched work had hitherto been of the



MASTER LAMBTON

most subtle character, but it now becomes obvious. The warmth of the brown ink had helped to bind the work together and enrich it. Still it is abandoned for black; he relies on a heavy etched texture to augment the richness of his blacks, and a more noticeable texture in the higher tones. All is kept perfectly subservient to the modelling, nor are the lines and dots always "etched," but graved and rocked.

He now begins to rock a texture over the finished work, as, for example, over the bodice of Countess Grosvenor. This effect is seen also in the Bijou series of plates, of which the Grosvenor forms part. The series includes—

| | |
|---------------------|-------------------------|
| Lady Blessington. | Mrs. Woolf. |
| Miss Croker. | Duchess of Rutland. |
| Miss Macdonald. | Lady Grey and Children. |
| Master Hope. | Sir James Moncrieff. |
| Lady Dover and Son. | Lady Peel. |
| | Lady Clive. |

The plates are brilliant, the rocking is very close and perfect in formation, and there is a silkiness and silveriness about them, which is all interesting. To secure this result the range of tones was so increased that what would in the ordinary plate have answered to black, in these would be a heavy half-tone. The depth of the black could not be increased more, since it was already intense, but by so working he was able to carry his flesh tones to such a high pitch that the plates practically became mirrors. The subtlety was equally great. This is the point which is rarely realised—in reality it is the clue to much of this engraver's success.

Technically speaking, the coldness of the black ink made for failure, since it tended to exaggerate any imperfections; still, with such fine handling and such gentle scraping as "would not wake a sleeping child if done on its smooth cheek," according to his own rule, no hasty strokes, no irregularities, remained to be hidden.

This period is most uniform both in quality and execution, although his male portraits are more strongly handled (1827-39). Gradually the texture of which he had become master is more severely studied, is introduced into most plates, and becomes more apparent. What had at the outset been little more than an artistic help becomes a regular grammar. Various materials are suggested by various directions of rockings, etched or not, and by actual arrangement of dots and lines; but often these textures—not perfectly suggestive in themselves—are used in juxtaposition to others, and are more suggestive than real, and with all perfect harmony. The assistance is always in reserve, never to the front; it is, if anything, slightly thrown away.

At this time (1836-1857) and from this standpoint—which is not the strictest mezzotint—Cousins may be judged to be working in his finest manner. The plates included are—

| | |
|--------------------------------|------------------------|
| Midsummer Night's Dream. | Bolton Abbey. |
| The Maid of Saragossa. | Maid and Magpie. |
| The Queen and her Children. | The Abercorn Children. |
| Christ Weeping over Jerusalem. | The Order of Release. |
| Beauty's Bath. | "Saved." |

During the last ten years of this period there are signs of a coming change. The "worm that gnaws" is there, alive and fattening, for although the plates are still wonderful, the results are less perfect. The rocked grounds are not so full; a keen eye discerns a "grittiness," which is due to the rocking being cut down in time, not so many ways being laid. The tone is there, but the quality is less silky. It may be sacrilege to pull such a great master's work to pieces; still, a slight falling off is noticeable; time is becoming more valuable to this much sought after engraver.

His textures are mostly rocked, and not bitten in, and the first element of bad grammar becomes apparent. The ruling machine is now used to rule a tint for sky or water, whilst the rest of the plate is mezzotint. There is a consequent want of harmony. The expedient is often used of coarsely "rocking" over the lines, but the result is neither convincing nor pleasant. Nothing suggests a blue, cold sky quite as purely as a well-ruled, well-distanced, and perfectly bitten ruled tint. Nothing is more difficult in mezzotint than to lay a perfect ground, and to scrape it so evenly as to suit a clear sky.

It was not the fault of Samuel Cousins that the public wanted more of his work than he had time to give them—he had to attempt the impossible. Such plates, exhibiting the ruled tint, are—

| | |
|--------------------------|------------------------|
| Sir H. Rawlinson. | Lady Mary Hamilton. |
| The Prince of Wales as a | Marie Antoinette. |
| Sailor Boy. | Mrs. Braddyl. |
| Mrs. Elizabeth Fry. | The Princess of Wales. |

For the next twelve years Cousins worked on in the higher form of his last stage. The strain of work had begun to tell upon him, and he introduced a mechanically ruled *dot* texture (*i.e.*, the roulette in the ruling machine instead of the diamond point for lines). His object was, undoubtedly, to produce, at less cost of labour and time, a textured surface much the same as that produced with the rocking tool. The result is, however, too "perfect," and too mechanical to be really artistic. His outlines are mostly dotted, not merely the main lines, but the outlines of the general forms of light and shade. His modelling retains all the knowledge shown in his



COUNTESS GROSVENOR



LA SURPRISE



MAID AND MAGPIE

former work ; the tones are beautiful, and his grounds are fine. The chief of such plates are—

| | |
|----------------------------|--------------------------------|
| Sir Thomas Watson. | Picture of Health. |
| Mater Dolorosa. | "Whittington." |
| Mater Purissima. | Piper and Pair of Nutcrackers. |
| The Princess in the Tower. | The Connoisseurs. |
| "My First Minuet." | The Duchess of Devonshire. |
| Duchess of Rutland. | Playmates. |

At this point there arises a strong temptation to lay aside the pen and keep silence. The engraver himself wished to set his tools down and rest. The public would not let him do so. It has always been greedy for sequels, and Cousins had to go on working, but it was a pity for his art.

So we come to what, for want of a better title, has to be called his "Millais" stage. He had already engraved many plates after that artist, and was to do others, poor in texture, overdone, over-bitten, and sometimes poor in construction. The roulette texture "grins" through the mezzotint, the dotted outlines are over-bitten, and there is a reliance on this dotting in of form which tells its own tale. The acid is not well managed, and even the dots are poor in position and often foul each other. The work cannot compare with this master's previous efforts. The chief plates of this period were, and still are, much sought after for the name rather than the work of the engraver. They are not without beauty, but the

pearliness, intense purity and marvellous delicacy have vanished.

Some of these later plates are—

| | |
|--------------------------------|----------------------|
| Mrs. Brown. | The Strawberry Girl. |
| Age of Innocence. | Penelope Boothby. |
| The Hon. Ann Bingham. | Lady Montague. |
| The Countess Spencer. | Pomona. |
| Miss Bowles. | Miss Rich. |
| Lavinia Countess Spencer. | Moretta. |
| Benedicta. | "Imprisoned." |
| Lady Spencer and Lord Althorp. | Cherry Ripe. |
| "Muscipula." | Princess Sophia. |
| Portrait of Sam. Cousins. | "Yes or No." |
| "No." | "Yes." |
| New-laid Eggs. | Zeyrah. |

There is something very grand and noble about this man. Even in his work can be traced a settled mind—maybe a cold mind, with a strong containing object and a repression of himself. The idea of this is easily grasped when it is remembered that he almost gave up mezzotint for a freer art, and one more to his mind—that of miniature painting, at which he was a great success. An artist of no mean power, for when a boy of twelve he was known for his portraiture, it is no wonder that his soul longed to cast loose the technical bondage of his art for the free, unfettered, uncopying and original work. But why did he not? "Yet for his brother's sake." For the sake of his younger brother, for the sake,



DUCHESS OF DEVONSHIRE



"SAVED"

The Connoisseur

possibly, of his brother's wife, he decided to go on. His brother Henry was no mean engraver, much of his success being due to Samuel. And what beyond this? He was at one time engaged to be married, but it never came about, for his brother loved the same lady and married her, and the great engraver remained the bachelor, looked after by his devoted sister.

Possibly the cold severity, the studied perfectness of this noble man's work, was but a reflex of his soul. Certainly he complained of the dreary monotony, the intense labour and the awful solitude of his work necessary to produce such masterpieces.

An artist, capable of wonderful portraits of his own, he is yet able to subdue himself sufficiently to multiply another artist's work, and to translate his ideas. Yet he never was the mere copyist that many engravers are; his plates were often more pleasing

than the original pictures, because he had the courage to depart from them, and to take the one step further, which is *the* one important to the art. But what that step entails in constant study and courage to do it is not easy to describe; it either makes or mars the plate. For to properly translate a book is not to slavishly adhere word for word to the original—that will rarely be a fair rendering of the work; idioms must be met by idioms; and so in engraving. To be a faithful copy the engraving must be more than absolutely a copy; and it was in this that Samuel Cousins rose head and shoulders over other men of the modern school. He had knowledge enough, and the courage of that knowledge, to alter a tone to suit the work, so much so that his *Bolton Abbey* is infinitely finer than the original painting in Chatsworth House.



POMONA





THE CHARMING MUSER
ATTRIBUTED TO T. PRATTENT
AFTER W. WARD

Pottery and Porcelain

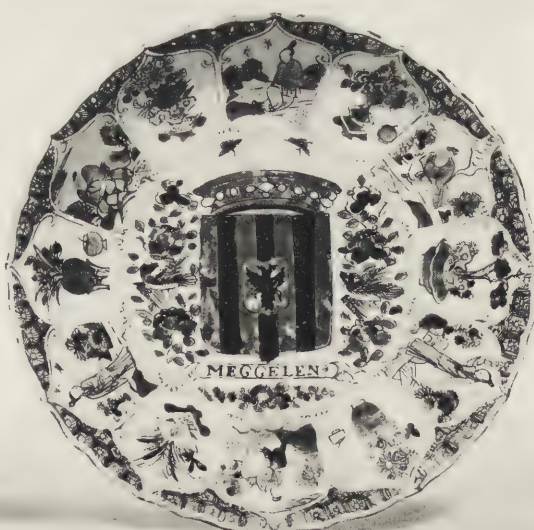
On Some Armorial Porcelain in the Franks Collection By R. L. Hobson

ALTHOUGH the process of disillusionment is far from pleasant, the results are always salutary; and now that all reasonable people have ceased to imagine that Chinese porcelain decorated with European coats of arms was either made or painted at Lowestoft, it is at last possible to view this large and varied class of china in its proper perspective, and to reap whatever profit may be produced by a study of the ware on its own merits. It is quite a mistake to suppose that the bursting of the Lowestoft bubble has destroyed all interest in Chinese armorial porcelain. The heraldry has the same individual and sentimental attraction for the families concerned, and the same general value for those who have chosen heraldry as their hobby. Good examples of the ware are still eagerly sought, and

collectors who have made it a speciality find many more charms in the object of their affections than an imaginary English origin. Personally I must confess that I do not love this class of ware for its own sake, but rather for a certain heritage of solid facts with which it is endowed. A large armorial achievement, blazoned in the formal colours prescribed by heraldic law, in the middle of a dinner plate, does not arouse my enthusiasm. In actual use one feels that crests and shields and mottoes, or, in fact, any pictorial decoration, ought to be removed from the gravy and relegated to the rim. Moreover, an obvious display of ancestry at the dinner table comes perilously near to snobbery. As pure ornament, a coat of arms has its attractions, but I prefer, as a rule, something less stiff and less



No. I.



No. II.



No. V.

No. III.

No. IV.

harlequinesque in colouring as a central motive. Many, nay most, of the earlier examples, however—those made in the reigns of K'ang-hsi (1662-1722) and Yung-chêng (1723-35)—are quite unexceptionable. The fine quality of the ware itself, and the pure Chinese ornament that enshrines the coat of arms, are worthy of all admiration. On these pieces the coat of arms is not too conspicuous, and on many of them it could ill be spared, for it serves to fix the date of manufacture as nothing short of actual figures could do; and truly dated examples of Chinese

porcelain are rare and precious. An alliance which can be traced in Burke: a coronet or supporters indicating elevation to the peerage: a canton with a dexter hand gules, the emblem of a baronet: these and other unerring signs will often date an armorial service within a few years. A series of such pieces will supply the whole history of the ware, besides giving many valuable hints on the classification of Chinese porcelain in general.

In the Franks collection in the British Museum there is a section illustrating European designs on



No. VI.

Armorial Porcelain in Franks Collection

Chinese porcelain. It includes not less than 230 specimens of armorial china, and, like all the collections made by that prince of antiquaries, it contains a large proportion of dated, dateable, and otherwise documentary examples. The earliest piece in this section is a bottle-shaped vase with flattened sides, with blue and white decoration, in the centre of which are the arms of Spain copied from a dollar of either Philip II. (1556-98), Philip IV. (1621-65), or Charles II. (1665-1700). The style of the ware points to the earliest of these periods; but as European influences had not begun to make themselves felt on Chinese porcelain of that time, we must regard this curious decoration as the caprice of a

flowers of the seasons—lotus, peony, chrysanthemum, and prunus—and at the back is the fungus mark in underglaze blue. The ware is one of those peculiarly white and glassy porcelains usually associated with the reigns of Yung-chêng and Ch'ien-lung, and of which No. v. is a later example. No. ii. exhibits the arms of the province of Mechlin in the midst of Chinese ornament in underglaze blue and enamels of the "five-colour" scheme. On the back of these early pieces three or four peony sprays in red are usually found. The next example, No. iii., is typical of the armorial porcelain of the end of the reign of K'ang-hsi and the beginning of that of Yung chêng. Richly diapered borders, with red or black outlines



No. VIII.

Chinaman who had made his first acquaintance with a Spanish dollar, rather than as a direct European suggestion. The manufacture at Ching tê-chên of services decorated with heraldic ornament, according to orders transmitted by the Canton merchants, dates from the reign of K'ang hsi (1662-1722); and there are twenty-one specimens in the Franks collection which can be assigned with confidence to this brilliant period of Chinese art. A large octagonal dish painted in blue, with pure Chinese ornament, displays in the centre the arms of Talbot, and was no doubt made in the seventeenth century. There are several examples in the true *famille verte* style, and one at least showing the influence of Japanese "Imari" porcelain, which is notable on certain Chinese wares of the period. No. i. is a rare instance of a dated piece. It is painted in the translucent enamels of the time with the arms of De Vassy in the year 1702. On the border are the

No. VII.

filled in with gilding and broken by panels containing flowers or symbols, cover the sides, while on the rim are clusters of flowers or symbols in the same red and gold with jewel-like touches of translucent enamel. A narrow scroll border usually completes the rim, which is edged with lustrous brown glaze and often gilt as well. This is the period of transition from the translucent colours of the *famille verte* to the opaque enamels of the *famille rose*, and already in No. iii. the rich carmine, harbinger of the family of rose tints, is present in the mantling round the shield. The arms are those of Sir John Lambert, who was created baronet in 1711 and died in 1722, and the plate must have been made between those years. No. iv. is in the same style; the arms are those of Albert Duc de Chaulnes impaling Beaumanoir, and the collar is that of the order *du Saint Esprit* granted to the Duc in 1724. The accompanying teapot, No. v., belongs to the early part of



No. IX.

No. XII.

No. XIII.

the Ch'ien-lung period (1736-95); the scattered flowers in Dresden taste and the gilt chain border indicate this period. No. vi., bearing the arms of Salter impaling Broke, takes us back to the early Yung-ch'eng period. The borders are in underglaze blue of a quality worthy of the finest K'ang-hsi blue and white; but the bold washes and vibrating tones of that glorious reign have given place to the delicate pencilling which heralds the decline of the noblest painted ware the world has ever seen.

Nos. vii. and viii. introduce us to quite a different atmosphere. The border ornament is still Chinese, but no longer in underglaze blue or in red and gold. The minute hexagon diapers and trellis work on No. vii., traced in black on opaque grounds of pale pink and green enamel, and the rockery, peonies, and cocks in thick carmine and other bold outstanding colours, are in the style of the exquisite egg-shell dishes, of which the best known are the famous seven-bordered plates. Pai-shih (white rock), the studio name of a painter, and the cyclical mark of the year 1724, occur on more than one specimen of this work; and so, it should be added, does the design of the cock and peonies, which Dr. Bushell explains as a rebus picture, the bird symbolising fame and the tree peony (*fu kuei hua*) riches and honour. The arms on this dish are those of Goodwin, Co. Devon. No. viii. combines the carmine peonies and a Pai-shih border inside the rim, with a red and gold border outside. On the unseen side of the tankard are the arms of Yorke impaling Cocks, an alliance which took place in 1720. Philip Yorke, who married Margaret

Cocks in that year, was created Baron Hardwicke in 1733, and the absence of supporters and a baronial coronet shows that the tankard was made before the latter event. An interesting point about this important piece is that the saltire in the arms of Yorke is painted in underglaze blue, while the rest of the decoration is in on-glaze enamel. Now there are reasons for supposing that much, if not all, of the egg-shell ware decorated in the peculiar style which we may call the Pai-shih style was painted at Canton, the porcelain being sent in the white from the factory at Ching-tê-chên for that purpose. Is it possible that this tankard travelled all the way from the province of Kiang-se with that solitary saltire in blue upon it? We noted above that it combines the Pai-shih or so-called Canton painting with an ordinary red and gold border such as occurs on the pieces undoubtedly finished at Ching-tê-chên. It seems that this tankard may yet be destined to open up the question whether the egg-shell dishes were decorated at Canton or Ching-tê-chên; but the subject threatens a long digression, and would, indeed, require a separate article, so that we must be content for the present to regard No. viii. as an interesting link between the two places. But whatever the eventual verdict on the Yorke tankard may be, it is a fact too well established to require demonstration that from the reign of Yung-ch'eng to the end of the eighteenth century a large and ever-increasing quantity of porcelain was sent to Canton to be decorated for the Western market. This ware has as a rule an unmistakeable character, of which one aspect is familiar to us in the

Armorial Porcelain in Franks Collection

"Mandarin" china decked with richly clad Chinese figures, and in the large punch bowls brought home by the East India merchantmen, while another aspect is seen in the purely European ornament of the later armorial services. An extreme instance of the latter class is a plate in the Franks collection, with the arms of Chadwick and a Derby blue border, which is inscribed on the reverse, "*CANTON in China, 24th Jan., 1791.*"

To return to the Yung-chêng porcelain, it may be noted that the use of silver as well as gilding is not uncommon at this time. Delicate pencilling in black was freely practised in this reign and at the beginning of the next, and gilt borders of grape vine pattern (No. ix.) and lace-work are characteristic of the period. In No. x. we pass to the reign of Ch'ien-lung (1736-95), and the Europeanising tendency is at once apparent in the rococo border. No. xi. shows further development of this tendency in the border of framework and peacocks which came into favour at this time: the arms are those of the Duke of Mecklenburg-Schwerin (d. 1756), and the collars of the two orders of the Elephant of Denmark and St. Andrew of Russia, which appeared on his coins in 1749 and 1754 respectively, date the dish within a few years. No. xii. bears the arms of James Laroche impaling those of Elizabeth Yeamans, and must have been made between 1764, the date of the alliance, and 1776, when James Laroche was created a baronet, for the insignia of baronetcy are absent from the coat. Painted in underglaze blue,

this plate must have been made and finished at Ching-tê chên, for Dr. Bushell and Capt. Brinkley, both unimpeachable authorities in such matters, declare that no porcelain of this kind was ever manufactured at Canton. Moreover, the decoration is in Chinese style, and the border is one which appears on purely Chinese wares. This border was evidently popular. It occurs with slight variations on a number of specimens, always in blue, and it has been adopted largely in England as an appropriate frame for the Willow pattern. No. xiii., part of a service made for William Pollock about 1780, illustrates another Chinese border in black, with gilt fringe of dragon scrolls. No. xiv., with the arms of (?) Kemelicke and a border of floral festoons, shows the last state of the armorial porcelain, which is indeed worse than the first. It shows the ware of the end of the century thoroughly Europeanised, and without a redeeming trace of Chinese feeling. Symmetrical swags of flowers and floral wreaths recalling Bow and Bristol, sinuous bands of ribbon or dotted thread winding through floral borders and feather scrolls, as on our Lowestoft and New Hall wares, Derby blue borders with gilt edges, Sèvres patterns, Angoulême sprigs of cornflower, not to mention the ubiquitous Dresden flowers—these are the marks of the successful invader. The "foreign devils" have triumphed, and nothing is left in the armorial porcelain to proclaim its Chinese origin, except the inimitable paste and glaze.



No. X.



No. XI.



No. XIV.

MANUSCRIPT
and
Autographs -

BYAM SHAW 1902

Royal and other Autographs

By W. G. Menzies

THE past decade or so has seen a remarkable appreciation in the value of autograph letters and documents generally, and there is every indication of prices still further increasing as time goes on. The great increase in the number of collectors interested in these mementoes of the past has undoubtedly had much to do with the rise in prices, and it must be confessed that there are few hobbies that are more interesting, and at the same time necessitate such a small expenditure. When compared with some branches of collecting, the acquisition of autographs is distinguished for its inexpensiveness, and it is only surprising that more do not indulge in this fascinating pursuit.

At one time autograph collecting consisted mainly of securing as many signatures of well-known personages as possible, and some early collectors were Philistines enough to cut signatures from letters to add to their collection, and destroy the letters as valueless. Fortunately, such collectors are steadily

decreasing in number, though there are still many who cherish as priceless a collection which consists solely of autographs of actresses, actors, authors and musicians, of varying degrees of popularity. Could they but visit Sotheby's, or some similar room, and see the estimation in which such collections are held, their pride would indeed receive a severe shock. To collect merely the signatures of famous persons is not autograph collecting. Certain signatures are undoubtedly of extreme interest, but unless they are attached to letters or documents of literary or historic import, they are seldom worth the trouble of acquisition.

One pleasure is enjoyed by the autograph-collector that is permitted to few other collectors. An autograph letter, no matter of what importance, is unique, and consequently one can feel that, however small one's collection may be, not another exactly similar to it exists. In collecting, the desire to possess something that no one else has got is a strong factor,

ELIZABETH

Royal and other Autographs

and this reason—a minor one it is true—prompts many a collector to forsake other paths of collecting, already too well trodden, to give his attention to the still by no means crowded hobby of autograph-collecting.

Few letters and documents have attained a greater popularity during recent years than those written by or connected with Royal personages. They are sought for owing to the insight they give us into the personal character and doings of the writer, and the appearance of such letters in the sale-room is always attended by the keenest competition, dealers and collectors vying with each other to secure them. As a case in point. In the Dawson Turner sale in 1859, an unfinished and unsigned letter in the handwriting of Mary Queen of Scots, extending to fourteen pages, realised no more than £40. In course of time it passed into the possession of that great collector, John Scott, of Largs, and when his collection appeared under the hammer three years ago this same letter realised no less than £900.

The value of Royal autograph letters and documents is manifold. To the collector they are objects of perpetual interest, whilst as links in history they are of inestimable value to the historian. As an instance. Take a document such as the Letters Patent of King Edward VI., issued for the purpose of creating a mint and assay office in the city of Canterbury. What could be more valuable to the numismatist? Signed in the clear legible hand of the King two months after his accession to the throne, it also bears the signatures of the whole "Council of the Regency."

HENRY VII.

HENRY VIII.

JAMES I.

CHARLES I.

Glancing down the list one's eye lights on the signatures of the King's two uncles, the Duke of Somerset and Lord Seymour—signatures of unique rarity; there is, too, the signature of Cranmer, who later was to become a martyr at Oxford, and that of the Earl of Warwick, Lord Protector and father-in-law of Lady Jane Grey. Ten signatures are appended to this remarkable document, and it is an interesting side-light on those troublous Tudor times for one to observe that of the ten signatories no less than four met violent deaths. Another document to which is appended the elegant signature of Queen Elizabeth shows the Queen's interest in the preservation of "Monuments of Antiquitie"; from another we learn of Henry the Eighth's tastes sartorially; while in another, bearing the fine bold signature of Oliver Cromwell, we learn of facts regarding the Protectorate that but for this document would have been lost to us.

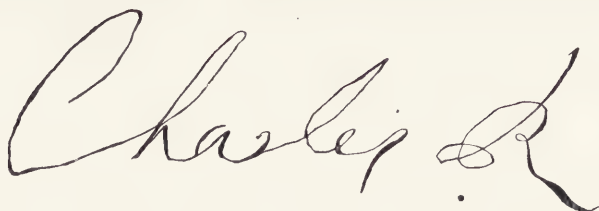
Autograph letters and documents written or signed by famous personages in history other than royalty literally teem with interest. From the letters of a frail beauty of the Restoration, for instance, we learn many interesting facts regarding the private life of the second Charles—facts, to be sure, never intended for public knowledge. In another we read of the state of the stage at the latter part of the eighteenth century, much to its detriment it is to be feared;

while from an indenture signed by Guy Fawkes, we get an intimate insight into the life of that "traitorous knave."

Literary autograph letters are also held in remarkable esteem at the present time, and many realise prices undreamt of even ten years ago.

*I wish this action may bring thankfulness
and humilitie in all that are concerned in it,
Here that ventres his life for the libertie of
his countrey, I wish the Lord God for the
libertie of his conscience, and you for the
libertie the fight for, for the the usses
who is
your most humble servant
June. 14. 1645. Oliver Cromwell
Haurabour.*

PORTION OF A LETTER FROM CROMWELL ANNOUNCING THE VICTORY OF NASEBY

A large, flowing cursive signature of 'Charles II.' in dark ink.

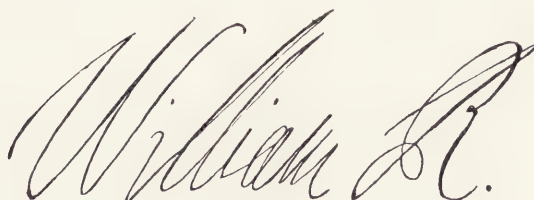
CHARLES II.

Burns, for instance, is a name to conjure with in the sale-room, and a few lines in his broad autograph are more highly valued than a ream of MS. in that of a twentieth century bard. Johnson, too, is beloved by the autograph collector, while the comparatively few letters written by the short-lived Shelley are keenly sought for. With literary letters scarcity is an important factor. Letters written by Sir Walter Scott, for instance, seldom realise large sums, mainly owing to the fact that the Wizard of the North was a prolific letter writer. Dickens, too, was a persistent correspondent, while Shelley and Chatterton, mainly owing to the brief duration of their mundane life, wrote very little at all in the way of correspondence.

A cursive signature of 'James II.' in dark ink.

JAMES II.

Military and naval autographs are keenly sought for by many collectors, and of them all none are held in higher esteem than those of Nelson, one of whose letters has realised over £1,000. But here it should be noted that the value of the letters of the great admiral vary greatly—a brief note on naval matters not being considered worth more than £1 or so, while an intimate letter to Lady Hamilton is considered almost priceless. Wellington, on the other hand, is not held in any great estimation. He was, it is true, a voluminous letter writer, and the absence of any romantic associations in his career apparently dissuades collectors from ever giving very notable sums for his missives.

A cursive signature of 'William III.' in dark ink.

WILLIAM III.


Modern autographs—that is letters written during the past fifty years—are, as a rule, held in very low esteem, and one may see thousands sold under the hammer for sums which seldom if ever exceed shillings. Consequently, the folly of worrying one's favourite author or actress is made manifest.

A cursive signature of 'Anne' in dark ink.

ANNE

In conclusion, it might be advisable to say a few words about that great bugbear of the autograph collector—the forgery. Forged letters and documents are literally legion, and few collectors can say that during their search for treasures they have not on one or two occasions been deceived.

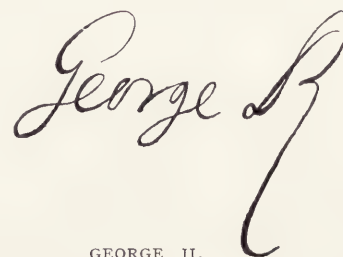
Most of the great authors of the early part of the nineteenth century, for instance, are subjects for the forger. Bogus letters reputed to be in the handwriting of Thackeray, Scott, Byron, and Shelley are frequently to be found, often too, marvellous to relate,

A cursive signature of 'George I.' in dark ink.

GEORGE I.

on paper with a water-mark the date of which is years after the death of the reputed writer.

There are, too, many facsimiles prepared in all good faith, which have on many occasions changed hands as genuine letters. In an edition of Byron's works published many years ago by Galignani, a letter of Byron is reproduced as a frontispiece, and when separated from the book has every appearance of a genuine letter. Nelson letters have been reproduced in many volumes. Scott facsimiles are common, and the excellence of their reproduction makes them veritable traps for the inexperienced collector.

A cursive signature of 'George II.' in dark ink.

GEORGE II.



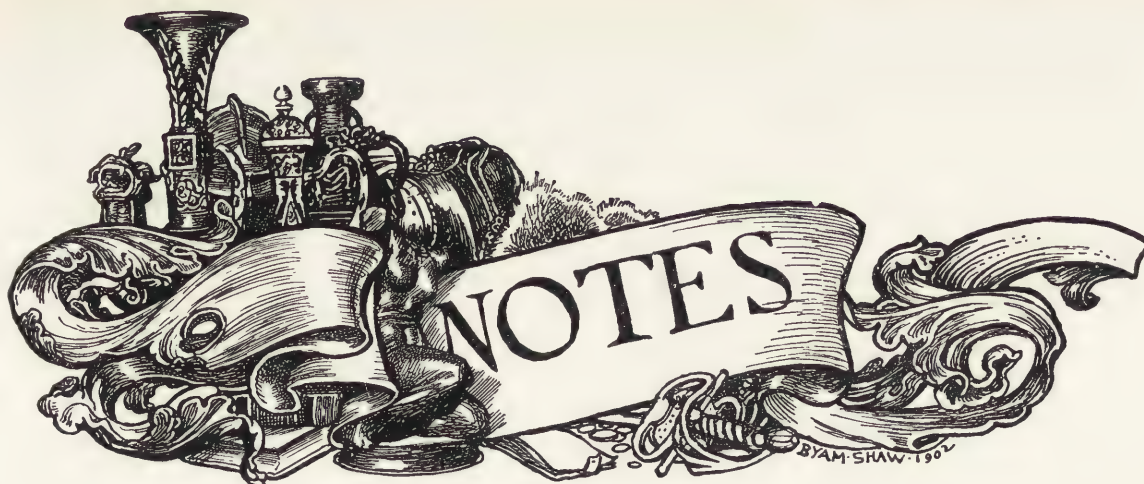


Designed & Engraved by J.R. Smith

FLIRTILLA.

*The Nymph whose Charms (a numerous train) Smiles at the Triumph of her Eyes
Have wounded some poor luckless swain And mocks his Letter whilst he dies*

London published May 12th 1787 - by J.R. Smith N^o 31. King Street Covent Garden



ENGLISH furniture of the eighteenth century is very scarce in Sweden, mainly owing to the fact that during the period of its manufacture the Swedish taste was all for French work, and the masterpieces of the French ébenistes were largely imported to be used as models by the native craftsmen. Some English pieces, however, found their way to the seaports on the west coast, but were little appreciated, the work of the great English cabinet-makers being quite unknown to most people in Sweden. Now, however, Chippendale and Sheraton are becoming known, and their work is being looked for by one or two amateurs.

Unfortunately nearly all the pieces that have been in Sweden have now gone back to the country of their origin, and very few indeed remain. The museum at Stockholm, for instance, does not possess a single example of Chippendale's work.

The mahogany tea table illustrated is undoubtedly Chippendale's work, though the photo scarcely does justice to its fine proportions. It measures 36 in. by 23½ in. in width and 29½ in. high. It has been about seven years in the possession of the present owner, who bought it from a dealer at Stockholm, who had possessed it for many years, but who was quite ignorant of anything about Chippendale or his work.



CHIPPENDALE TABLE



VIEW OF NAPLES IN THE 15TH CENTURY, MUSEUM OF S. MARTINO

[Photo: Ministry of Public Instruction, Italy]

THE Neapolitan Museum of S. Martino,* from which the most wonderful panorama of Naples is to be seen that artist's or poet's imagination can fancy—the whole of Naples, the bay, Vesuvius, Sorrento, Posillipo, Capri,

and the immensity of the Tyrrhenian with its purple and gold reflections—this museum, placed on a steep height like a falcon's nest, in which have been gradually collected the most precious mementos of Neapolitan art and history, has recently been enriched with a painting of quite peculiar interest, both from the artistic and the archæologic-topographical points of view.

* The Certosa of S. Martino was founded in the first half of the 14th century, and was altered and enlarged in the 16th and 17th centuries. A few decades ago it was transformed into a museum of Neapolitan art and relics. It is interesting to compare the two photographs of the actual state of this building, overtowered by the Castello S. Elmo, with the one in which it is shown as it appeared in the 15th century.

It is a long view of Naples, painted on a panel 107 in. by 26 in., which was ceded recently by the Strozzi family, of Florence, to the Italian government



NAPLES OF TO-DAY

VIEW FROM THE LIGHTHOUSE

THE ARROW INDICATES THE MUSEUM OF S. MARTINO



THE CLOISTERS AT THE MUSEUM OF S. MARTINO, NAPLES

(17TH CENTURY)

for £200. It represents the panorama of the city and the hills beyond, from the sea and the port towards which a whole fleet of ships is seen advancing. A few years ago Benedetto Croce pointed out, in "*Napoli nobilissima*," the importance of this picture, and threw some light upon the historical event here reproduced. It represents, in fact, unquestionably the arrival at Naples of Lorenzo de' Medici in 1479. It is well known that in the autumn of that year, Lorenzo, expecting to be defeated by the allied forces of King Ferrante and Pope Sixtus IV., decided to visit Naples for the purpose of coming to an understanding with the King.

Old Filippo Strozzi was entrusted with the task of making the preparations for the visit, and on December 19th, 1479, Lorenzo, followed by a cortège of beflagged Neapolitan galleys, entered the port in the vessel which Ferrante had sent to meet him at Pisa. A few weeks later the treaty between the Magnifico and the Aragonese King was concluded, and Strozzi had a painting executed in commemoration of the naval event which was due to his efforts. The picture remained in the Strozzi Palace until it was acquired by the Italian government.

The whole city of Naples—small as it was in the 15th century—from Pizzo Falcone and Castel dell'Ovo on the left to the Carmine on the right, spreads

before the spectator with all its churches, campanili, gates, and embattled and beflagged towers. In the centre is the large jetty towards which the escorting boats are steering in a bold curve, with Lorenzo himself probably on board the galley that flies the flag with the lily of Florence. On the jetty, and on the road along the harbour, horsemen and pedestrians are assembled to meet the guest, and some porters are busy unloading two merchantmen that are lying alongside the jetty. A little to the left are the massive walls of the New Castle, which had been reconstructed by Alfonso of Aragon and decorated with the famous sculptured triumphal arch by Francesco Laurana. Rising from the sea in front of the castle is the now demolished Tower of St. Vincent. In the background the city is surrounded by an immense green ring of wooded hills that have gradually given way to new quarters of the town on their lower slopes, whilst the heights have become filled with hundreds and thousands of villas and houses.

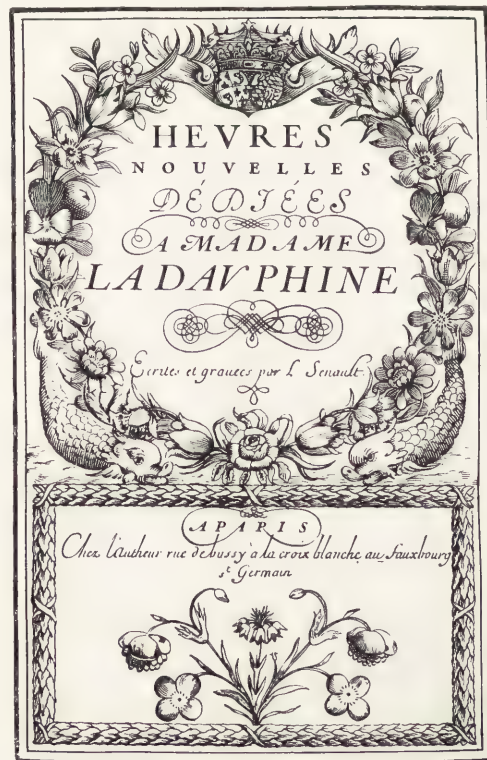
Every detail of the picture is executed with minute care; the colour is brilliant, and the state of preservation excellent. It is a beautiful and interesting work of art, which has been fortunate enough to find its way to the city and museum best suited to being its permanent home.—E. M.



PAGE FROM PRAYER BOOK BY P. MOREAU, 1644

DURING the seventeenth century the practice of calligraphy in France was a calling of some importance, and several books of interest—apart from what may be termed the literature of the profession—were produced by writing-masters. These have no suggestion of the beauty of the old manuscripts; but none the less they are worthy of attention, for the sake of the ingenuity and skill with which they were executed. Both the specimens now before us are devotional in character. The earliest in date is entitled "*Les Saintes Prières de l'ame Chrestienne. Escrites & gravées apres le naturel de la plume. Par P. Moreau M^r Escriuain Juré A Paris 1644. Et se vendent chez l'auteur devant l'orloge du palais.*" The dedication is to the Queen; the size of the page $5\frac{3}{4}$ in. by $3\frac{1}{2}$ in.; the binding in old red morocco, with panelling in gold; and it has the book-plate of Dr. J. P. Le Dru. The page reproduced is a typical specimen of the contents. The borders are repeated each several times; and the script within them is always on a separate plate. Some few emblematical subjects vary the arrangement of the page—"Orgueil" being represented by a graceful figure of a woman richly dressed in the costume of the period, and admiring herself in a mirror; while

"Auarice" is a lean, slippered, and spectacled old hag, counting her money and accompanied by a toad. The writing is fairly good of its somewhat florid kind: the engraving and ornament are better. The author was, as shown by the title-page, a member of the corporation of sworn writing-masters; who added to the functions which we should consider the term to imply, those of licensed calculators and handwriting experts—having a sort of inferior standing, in fact, in the law courts of the period. At this time, only about thirty-three sworn "Maistres Ecrivains" existed; but the corporation was strong and flourishing. The second of our illustrations is a little later in date, as its dedication to "Madame La Dauphine" implies. Its author, L. Senault, also published a set of copies of different sorts of handwriting and letters; but in this *Book of Hours* he has been singularly sparing of his ornaments. He uses, however, some charming floral borders, and, here and there, interlacements and knots of great precision and intricacy. His initials also are interesting. The page is $7\frac{1}{2}$ in. by $4\frac{1}{2}$ in. in size, and the contemporary binding (red morocco) undecorated and lined with yellow satin. The script chiefly employed by Senault is formal, very legible, but somewhat colourless. Here and there, however, as in the dedication, he shows himself able to produce



BOOK OF HOURS BY L. SENAULT Circa 1680

Notes

a really good handwriting. Books of this kind are by no means common. They would furnish an excellent field for the collector; and, so far, have by no means received the attention they undoubtedly deserve.—E. F. STRANGE.



FROM A LITHOGRAPH BY F. H. WEISSENBRUCH AFTER BAKKER KORFF

THE very beautiful lithograph here represented is after a painting by Bakker Korff, drawn on the stone by F. H. Weissenbruch, another charming painter of the Dutch school. There is a remarkably tender strain of refinement throughout this little work, whose delicacy of treatment, combined with sound drawing and excellent composition, must moreover appeal to all.

WITH the enigmatic title of *The Paper Chase* another periodical, issued under the auspices of the Newlyn School, has made its début, and from its get up should certainly attract the attention of those who appreciate "arty" periodicals. With the usual brown cover of the approved Whistlerian hue, and a contents which range from poems, stories, and essays by Stanhope Forbes, Norman Garston, and

Helen Wilson, to illustrations by Lamorna Birch, D. M. Shaw, and E. Procter, it deserves to rank with *The Mask*, *The Neolith*, and similar publications which have appeared during the past few years. Several of the illustrations, which are reproductions of charcoal drawings, are printed in a very effective manner upon antique paper, while the half-tones, of which there are quite a number, are tastefully mounted on paper of a dark green shade.

OF the many fine stipple plates executed by John Condé none is more highly esteemed than his plate of *Mrs. Fitzherbert*, after Cosway, in which that famous beauty is depicted at an early period of her friendship with the Prince of Wales. Collyer also engraved a portrait of *Mrs. Fitzherbert*, after Russell, evidently at a later stage in her career. The plate of Condé's print is still in existence, and weak impressions from it are frequently to be found.

In addition to the long list of stipple engravers whose names are known to every collector, there are quite a number of smaller men whose names are scarcely known to the average amateur. One of these is T. Prattent, who, it is believed, was the engraver of *The Charming Muser*, after Ward, which we reproduce. Prattent engraved several plates after Morland.

The plate *Flirtilla*, by J. R. Smith, is a companion to the same engraver's plate, *Narcissa*, reproduced in our November number.

OF the many portraits executed of that famous beauty Emma Hart, Lady Hamilton, a by no means well-known one is the portrait by Sir Thomas Lawrence in the possession of the Rt. Hon. Evelyn Ashley.

THE *Portrait of a Man*, by Jean Honoré Fragonard, from the Kann collection, which is the subject of our frontispiece, was exhibited last winter at Burlington House under the title of "Portrait of Chardin," by Fragonard. But although there is certainly a slight resemblance between the features of this portrait and those of Chardin at a much later age, such as they appear in the three pastel portraits of Chardin by the master himself, two of which are in the Louvre, the similarity is not sufficient to raise all doubt as to the identity of the sitter, who will have

to remain anonymous until further evidence can be produced.

The picture by Chardin reproduced in the last number is one of a pair purchased by the late Mr. Reginald Nevill some sixty or seventy years ago, now in the possession of Lady Dorothy Nevill. The pictures in question, both of which are signed by the artist, have not been brought to the notice of the various writers who have dealt with Chardin's work, and have never been reproduced before.

THE small but well selected little Exhibition of Handicrafts in the balcony of the New Gallery shows that it is quite time that this important section in art should meet with more attention in this country. In Paris each year in both salons all the eminent craftsmen have it in their power to show what they can do, and what progress the school of design and the perfection of workmanship have made. But here, although there have been of late years many more opportunities than formerly, there is no gallery that has given the craftsman the yearly chance that his brother artists, both painters and sculptors, have got of showing his work regularly, and thus coming in touch with the public at large.

Monsieur Lalique and Monsieur Gaillard, in the centre hall of the New Gallery, as well as Comte Suan de la Croix in his *plique à jour* enamels, shown in a small vitrine upstairs, point to what excellence such work can attain, and they are probably the greatest masters of their art in France. But the English work is very fine. Compare the beauty of line and finish in Miss Florence Steele's well-designed cups, caskets, sword, and presentation trophies with the uninteresting copies from the antique and lifeless adaptations from the cinquecento which we are accustomed to see in this connection. Examine the interesting work of Mr. Richard Garbe in shagreen ivory and various materials, as well as the graceful little modelled figure and head he is showing in a small but beautiful collection of his work.

Then Mr. H. Wilson's jewellery demonstrates a loving care in the gold and silver work, the arrangement of stones embodying many beautiful ideas, and making each jewel a work of art in itself. Mr. Harold Stabler in his fine decorative work, Mr. Cobden Sanderson in his beautiful books, and Mr. Spencer's bold effective iron-work as shown by the Guild of Artificers, besides many others out of the thirty or so craftsmen, point to the ever increasing supply of fine work, and to the fact that opportunity only is wanted to carry it much further, and to bring to the notice of the public that it is possible to surround oneself and live amongst beautiful *modern* things, notwithstanding the fact that our purses will not permit us to fill our homes with the fine work of days gone by.

AT two exhibitions held within the last few years at Reichenberg and Stuttgart, a great amount of public attention was given to the New Year's Cards, mostly of Viennese origin, of the first three decades of the nineteenth century. These cards present a curious manifestation of the artless and in many ways inartistic spirit of the period, which is known in Germany as the "Bildermeier" period. Prof. Dr. Gustav E. Pazaurek is the editor of a folio volume containing many hundreds of reproductions after these quaint expressions of bourgeois taste and sentiment, which has been published in attractive form by Mr. Julius Hoffmann, in Stuttgart, at the price of £2. The title of the album is "Biedermeier-Wünsche."

Whilst it is impossible to agree with the author in his enthusiasm over the artistic merit of these New Year's Cards, the most acceptable of which are those stamped in relief in imitation of Wedgwood ware, it cannot be denied that these cards have a distinct value as documentary evidence of the customs and life and taste of a period that witnessed great political upheavals, but was distressingly barren as regards artistic activity. At any rate, the spirit of that time is far more largely and convincingly expressed in these amusing trifles than in the sham classicism of its architecture and painting and sculpture.

Books Received

The Court of Russia in the Nineteenth Century, Vols. I. and II., by E. A. Brayley Hodgetts, 24s. net.

The Summer Garden of Pleasure, by Mrs. Stephen Batson, 15s. net.

Jewellery, by H. Clifford Smith, M.A., 25s. net. (Methuen and Co.)

Whistler, by Bernhard Sickert, 2s. net. (Duckworth & Co.)

Ballads and Lyrics of Love, by Frank Sidgwick, illustrated by Byam Shaw, R.I., 6s. net. (Chatto & Windus.)

The Operas of Wagner, by J. Cuthbert Hadden, illustrated by Byam Shaw, R.I., 6s. net. (T. C. and E. C. Jack.)

The British Institution, 1806-1867, by Algernon Graves, F.S.A., £3 3s. net. (George Bell & Sons.)

From Edinburgh to India and Burmah, by W. G. Burn Murdoch, 10s. 6d. net. (G. Routledge & Sons.)

Royal Academy Pictures, 5s. net. (Cassell & Co.)

Tasso's Later Work, Prose, Affinities, Tassian and Miltonic, by Henry Cloriston, 1s. net; *Yesterdays*, by Henry Cloriston, 1s. net; *Truth's Mirror, or the Age of Brass*, by Ariel, 1s. net. (Postal Literary Alliance.)

The Mask, A Monthly Journal, Vol. I., No. 2, by D. J. Rider, 1s. net.

George Baxter, His Life and Work, by C. T. Courtney Lewis, 6s. net. (Sampson, Low, Marston & Co., Ltd.)

The Oxford University Press, A Brief Account, by Falconer Madan, M.A., 2s. 6d. (Henry Frowde.)

El Greco, by Manuel B. Cossío. (V. Suárez, Madrid.)





LADY HAMILTON.
FROM THE PICTURE BY SIR THOMAS LAWRENCE.
By kind permission of the owner, The Rt. Hon. Evelyn Ashley.

Notes and Queries

[*The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.*]

MADONNA AND CHILD.

To the Editor of THE CONNOISSEUR.

DEAR SIR,—I enclose photo of *Madonna and Child* for insertion. I want opinions as to name of artist. The peculiarity is the inset of the "Vested Crucifix." I am told this is very rare, and should lead to identification. The picture is a three-quarter life-size oil painting.

Yours faithfully,

W. D. STRACHAN-
DAVIDSON, Major.

UNIDENTIFIED
PORTRAIT.

*To the Editor of
THE CONNOISSEUR.*

DEAR SIR,—I enclose photo of a *Lady's Portrait* in my possession. Please reproduce the portrait in your "Notes and Queries," asking for reference to the painter and the person portrayed.

Yours truly,

PNG DALL' ASTE
BRANDOLINI.

UNIDENTIFIED
PORTRAIT.

*To the Editor of
THE CONNOISSEUR.*

DEAR SIR,—In reply to the "Unidentified Portrait" in your "Notes

and Queries," on page 34 of the May number of THE CONNOISSEUR, I beg to say it is a portrait of the Duchess of Portsmouth in Charles the Second's time, and one of the ladies of his court. I ought to know it well, as my late father had the original one, and it was sold at his death in Ireland, and bought by a dealer. My grandmother copied it in oils.—Yours, etc., EMILIE WARREN.



UNIDENTIFIED PORTRAIT



MADONNA AND CHILD

WINDOW SHUTTERS.

*To the Editor of
THE CONNOISSEUR.*

DEAR SIR,—Referring to your illustrations on page 102 in June number of THE CONNOISSEUR, it may interest your readers to know that the window shutters of many sixteenth century houses were designed as your cupboard front, and that each quarter of the shutter opened in two ways—one by pinching the middle catch and opening the frame which contained the glass window, and thus admitted the air from the outside; and the second way by lifting the latch on the ornamental plate, and then opening the shutter, which admitted the light while keeping the window closed. I have some very fine specimens of these shutters, and can show them to any one who is interested.

These are very interesting relics of a time when the artistic culture was introduced into every detail of life.

Yours truly, T. G. L.

ANSWERS TO CORRESPONDENTS

Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of THE CONNOISSEUR is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., THE CONNOISSEUR MAGAZINE, 95, Temple Chambers, Temple Avenue, E.C."

Clocks.—**China Clock.**—10,793 (Lincoln).—It is not possible to judge your china clock exactly from the photograph, but we should say it is probably Meissen china, and about forty to sixty years old. The value is uncertain, perhaps £15 to £20.

Grandfather Clock by Thomas Tompion, London.—10,706 (Bowdon).—Your clock in inlaid case, if original and genuine, should be valuable, but we must see a photograph before we can estimate.

Bracket Clock by Danl. Torin.—10,677 (Brackley).—This maker practised in Hoxton Square in 1766. He is not known to have belonged to any Guild. The case of your clock is most probably old mahogany, not rosewood. The latter was first extensively used during the reign of William IV.

Coins and Medals.—**English Copper.**—10,762 (Chadwell Heath).—None of the coins in your list are of any special value. At the most you would only get a few pence each for them, and they would have to be in very good condition to bring this.

Italian Gold.—10,750 (Macclesfield).—Your coin is evidently an Italian gold piece, but the rubbing is so indistinct that it is impossible to read the lettering. If we could see the coin itself, we should probably be able to state its origin and value.

Copper Medallion of Mary Queen of Scots.—10,716 (Stirling).—This is probably a comparatively modern cast after the medal by Primavera, and it has only small value. The inscription should read "MARIA STOVVAR REGI SCOTI ANGLI," or, "MARIA STOVVAR REGINA SCOTIÆ ET ANGLIÆ."

Engravings.—**Sporting Subjects.**—10,756 (Skerries).—It is difficult to form an opinion about your prints without seeing them. As you say they have been varnished, however, and have since been cleaned, we should say that the probable state of the impressions would make their value very small, not more than about £2 the four.

Hogarth's "Idle 'Prentice."—10,772 (Dunstable).—Your four odd plates are only worth a few shillings each. The

demand for Hogarth prints has fallen away, and the complete set of twelve does not fetch more than about £3.

"Miss Foote as 'Maria Darlington,'" after G. Clint, by C. Picart.—10,773 (Birkenhead).—The value of this engraving, printed in colours, is about £3.

"Right Hon. Elizabeth Lady Melbourne," after Reynolds, by J. Finlayson.—10,754 (Bootle).—If your mezzotint is a good impression it should fetch £4 to £5.

"Lord Nelson," after Sir William Beechey, by Richard Earlom.—10,755 (West Ealing).—A good impression of this portrait is worth £10 or £12.

"In Old Hyde Park," etc.—10,745 (West Hartlepool).—The engravings you describe are unsaleable, and the best price you could expect would be £1 for the lot. Odd copies of old newspapers are also of small value.

"Interior of Westminster Abbey," after G. Cattermole, by W. Woolnoth.—10,739 (Maidstone).—Your print is worth only a few shillings.

"Bird Catcher" and "Market Woman."—10,731 (Streatham).—Your coloured prints are probably valuable; but we cannot say who they are by without seeing them.

Engravings by Gustave Doré.—10,728 (Shanghai).—These used to bring several pounds each; but owing to change of fashion, they can now be bought for a few shillings.

Furniture.—**Chairs.**—10,766 (Silsden).—Your three cane chairs are probably of rosewood, and of the early part of the 19th century. They are not yet of sufficient interest, however, to be worth more than 20s. or so each. The value of your four old English elm chairs of the latter part of the 18th century averages about £1 each, the arm-chair being worth, perhaps, slightly more.

Chippendale.—10,795 (Cheltenham).—Your old English Tallboy chest of drawers in the Chippendale style is worth from 10 gns. to 15 gns.

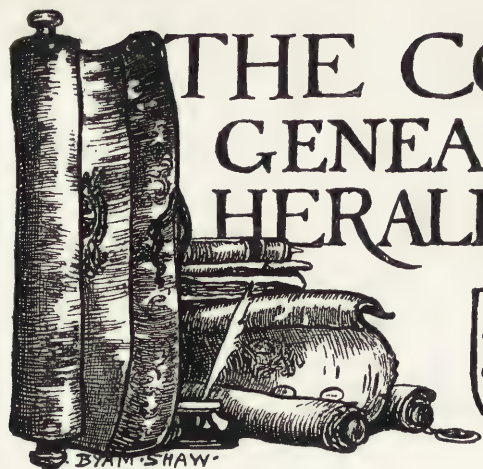
Oak Chest.—10,497 (Kettering).—If genuine, your oak chest is 17th century. Being very plain, however, its value is not more than £5 or £6.

Pewter and Sheffield Plate.—**Hot Water Dish, etc.**—10,719 (Beckenham).—Your pewter set is made by a well-known London firm; but its interest to a collector is small. Value about 25s.

To Detect Electro-Plated Sheffield Plate.—10,752 (Blundellsands).—It is difficult to explain in print the difference in appearance between old Sheffield plate in its original condition and a piece that has been electro-plated. When compared together, however, the contrast can be easily observed.

Pottery and Porcelain.—**Elers Ware.**—10,751 (Shepherd's Bush).—From your description we should consider your teapot to be Elers ware, made at Bradwell, Staffordshire, about 1690-1700. This ware is appreciating in value, and yours is apparently a very good specimen. At present it is worth about £2.

Berlin.—10,730 (Bersham).—To answer all your questions in detail would require more space than is at our disposal. It is quite possible that your cup and saucer may be part of a service presented by Frederick the Great to Joseph II. after he succeeded to the throne. He succeeded in 1765, and it is known that Frederick gave a number of services to German Princes in the following year. The inscription ROM: IMP: S.A. refers to the Emperor Joseph's title, ROM: IMP: S. being, of course, Holy Roman Empire. The impressed figure 12 has no special significance. Similar marks are found on a great many specimens of old china; they were placed there by the makers for private purposes, probably to indicate some particular pattern. We do not know the meaning of the bee.



THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT



CONDUCTED BY A. MEREDYTH BURKE

Special Notice

READERS of THE CONNOISSEUR who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, paintings of arms made, book plates designed, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Only replies that may be considered to be of general interest will be published in these columns. Those of a personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, at the Offices of the Magazine, 95, Temple Chambers, Temple Avenue, E.C.

Answers to Correspondents Heraldic Department

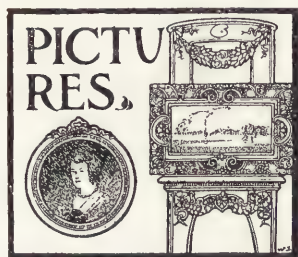
1,458 (London).—James Hamilton, 1st Earl of Clanbrassill, by his will dated 18 June, 1659, directed that in case of failure of his sons his estates were to be divided into five equal parts among the eldest sons or issue male of his five uncles. These testamentary injunctions were, however, entirely ignored by his only surviving son, Henry, 2nd Earl of Clanbrassill, who, dying 12 January, 1675, without issue, devised his real estates to his widow, Alice, daughter of Henry Moore, 1st Earl of Drogheda, and her heirs; and on the death of this lady, her brother, Henry, 3rd Earl of Drogheda, became seized of the Clanbrassill lands, excepting the Kilyleagh portion, which had been settled on the widow of the first earl, then the wife of Sir Robert Maxwell, Bart. Sir Hans Hamilton and James Hamilton, of Bangor, thereupon commenced proceedings on behalf of themselves and others, as representatives of the five uncles, to obtain possession of the property under the will of the first earl; and Lord Drogheda was quickly brought to compromise the matter with these numerous and powerful claimants by granting his interest in the estates to the aforesaid Sir Hans and James Hamilton under deeds dated 17 and 18 January, 1679-80. Disputes, however, again arose between these and the other claimants; but eventually, in 1696, the lands were divided into five portions, for which the several claimants cast lots; and it was arranged by the articles of partition that the several parties should hold their respective proportions as manors distinct in themselves.

1,468 (Tunbridge).—Addison left no male issue, and his only daughter and heiress, Charlotte (by Charlotte, his wife, daughter of Sir Thomas Middleton, of Chirk, and widow of Edward Rich, 3rd Earl of Holland, and 6th Earl of Warwick), died unmarried in 1797. The eminent writer's father, Lancelot Addison, Rector of Milston, near Amesbury, Co. Wilts., Dean of Lichfield, and afterwards Archdeacon of Coventry, was the son of Lancelot Addison, also a clergyman, and grandson of William Addison, of Crabstock, in the parish of Crosby Ravensworth, Co. Westmorland, whose will was proved at Carlisle in 1564. Dean Addison was born at Meaburn Town Head in the parish of Crosby Ravensworth in the year 1632, and, dying 20 April, 1703, was buried in the Churchyard of Lichfield at the entrance of the west door, his tombstone being inscribed: *Hic jacet Lancelotus Addison, S.T.P. hujus ecclesie Decanus, nec non Archidiaconus Coventrie, qui obiit 20 die Aprilis Ann. Dom. 1703. Etatis sue 71.* He married twice: firstly, Jane, daughter of Nathaniel Gulston, and sister of William Gulston, Bishop of Bristol (1678-1684), by whom he had the celebrated Joseph Addison; and secondly, Dorothy, daughter of John Danvers, of Shackerston, Co. Leicester. Joseph Addison's connection with Ireland was of short duration. He accompanied Lord Wharton, who had been appointed Lord Lieutenant, to Dublin in 1709, and was given the office of Keeper of Records; but curiously enough in none of the biographies (including the notice of him in the new edition of the *Dictionary of National Biography*) is it stated that Addison was a member of the Irish House of Commons. Yet this was the fact. According to the Government Return, he succeeded Robert Saunders in the representation of Cavan, and took his seat in the Dublin Parliament on 13 May, 1709. He soon, however, returned to England, and was elected M.P. for Malmesbury, becoming a member of the Privy Council 16 April, 1717.

1,473 (Salisbury).—George Morley, the munificent Bishop of Winchester, was born in Cheapside, London, 27 February, 1597, and was the son of Francis Morley by Sarah, his wife, sister of Sir John Denham, Lord Chief Justice of the King's Bench in Ireland. He lost both his parents when very young, and also his patrimony, by his father being engaged for other people's debts. He was educated at Westminster and Christchurch, Oxford; and after taking orders held several appointments in the Church. During the period of the Commonwealth he suffered much; but at the Restoration was made Dean of Christchurch, being installed 27 July, 1660. In the following October he was nominated to the bishopric of Worcester, and two years afterwards translated to that of Winchester. Several portraits of him are in existence, notably at Farnham Castle, Christchurch and Pembroke Colleges, Oxford. A correspondent of *Notes and Queries* mentions another portrait he had seen at Balnaboth, Forfarshire, the seat of Col. Hon. Donald Ogilvy, of Clova, whose wife, Maria, 4th daughter of James Morley, claimed to be a lineal descendant of the prelate. Bishop Morley bore for Arms: Argent a lion rampant sable armed gules crowned or, and these armorials seem to belong to a Norfolk family of the name.



THE May sales were in various ways remarkable, more particularly on account of the very high prices paid for modern pictures in the



sale of the extensive collection of the late Mr. Humphrey Roberts, and also for two interesting dispersals of pictures by old masters. The sales of pictures and drawings at Christie's during the month amounted to close on

£100,000. The late Mr. John Muir Hetherington's collection of water-colour drawings and pictures (May 1st) consisted of 190 lots, and produced £5,260 17s. 6d. The drawings included a long series by David Cox, among them being: *Going to the Hayfield*, 14 in. by 19 in., 1839, 140 gns.; *Crossing Lancaster Sands*, 14 in. by 20 in., 175 gns.; *Blackberry Gatherers*, 21 in. by 30 in., 110 gns.; and *A Coast Scene with Shrimpers, Sunset*, 7 in. by 10 in., 110 gns.; a series by C. Fielding, including *Snowdon from Capel Curig*, 23 in. by 35 in., 1852, 300 gns.; and *The Shipwreck, Scarborough*, 22 in. by 30 in., 320 gns.; S. Prout, *Strasburg*, 24 in. by 18 in., 180 gns.; J. M. W. Turner, *Lucerne*, 11 in. by 18 in., 300 gns.; P. De Wint, *Stacking Hay*, 20 in. by 30 in., 200 gns.; and *A Ruined Castle, near the Coast*, 14 in. by 22 in., 80 gns. The pictures included: D. Cox, *A Welsh Landscape*, with drover and cattle at a ford, 13 in. by 17 in., 1849, 140 gns.; Sir J. Gilbert, *The Doge of Venice in Council*, 26 in. by 53 in., 1877, 130 gns.; and A. C. Gow, *Captain Bobadil*, on panel, 21 in. by 33 in., 1871, 110 gns.

The ancient and modern pictures, the property of the late Marchioness Conyngham (May 8th), included a portrait by J. Hoppner, catalogued as that of *A Young Gentleman*, but as a matter of fact it represents the Hon. Leicester Stanhope, afterwards fifth Earl of Harrington, in dark coat with white stock, 23 in. by 15 in., 270 gns.; and Murillo, *Portrait of a Gentleman*, in grey dress, black and white sleeves, and white stockings, wearing a sword, 82 in. by 53 in., 205 gns. The miscellaneous property included two whole-length Raeburn

portraits, each 81 in. by 57 in., *Alexander Allan, of Hill-side, Edinburgh*, in dark dress with white stock, seated at a table, 350 gns.; and *Mrs. Allan and Child*, the mother in crimson dress and white turban, seated on the couch with her young daughter, Matilda, who is dressed in white, 350 gns.; G. Romney, *Mrs. Maria Hughes*, afterwards wife of Thomas Lechmere, in pink dress with white trimming and green scarf, 29 in. by 24 in., 320 gns.; F. Clouet, *Portrait of a Gentleman*, in black dress and cap, on panel, 6½ in. by 5¼ in., 160 gns.; School of G. Metz, *A Gentleman and his Family*, 32 in. by 41 in., 200 gns.; and Van Orley, *The Holy Family and the Magi*, a pair in one frame, on panel, 19 in. by 13 in., 210 gns. The following Monday's sale (11th) included a drawing by J. M. W. Turner, *Lago di Garda*, 9 in. by 14 in., 240 gns.

Messrs. Robinson, Fisher & Co.'s sale on May 14th included some pictures and drawings the property of the late Mrs. M. E. Adams, of Burnham House, New Barnet, the most important of which was a pastel by J. Russell, *A Group of Miss Darby and the Artist's Son*, the former in white and pink sash, seated in a landscape, the latter standing by her side singing from some music, 40 in. by 30 in., £1,500—this work is mentioned in G. C. Williamson's *John Russell, R.A.* On May 15th, Messrs. Christie's sale was made up of pictures by old masters collected by the late Mr. Hermann Zoeppritz, others from the collection of the Earl of Clarendon, and from numerous private collections. The first-named property realised a total of about £2,200, the chief lots being: A. Van Ostade, *Interior of a Cabaret with Peasants Regaling*, on panel, 17 in. by 22 in., signed and dated 1632, 310 gns.—at the Duke of Cleveland's sale in 1902 this was purchased for 210 gns.; Janssens, *Interior of an Apartment*, with a maid-servant sweeping the floor, on panel, 19 in. by 18 in., 100 gns.; D. Teniers, *A Kitchen*, with a large pile of tubs, pots, pans, and other objects, a woman cooking at a fire, a man standing by her side, on panel, 12 in. by 17 in., described in Smith's *Catalogue*, No. 517, and etched by Teniers, 200 gns.—this came from the Howard-Keeling sale of 1892, when it fetched 52 gns.; B. Van der Weyden, *The Madonna and Child*

In the Sale Room

Enthroned, on panel, 9 in. by 7 in., 600 gns.; T. de Keyser, *Portrait of a Gentleman*, in black dress and hat, on panel, 9 in. by 7 in., 110 gns.; a picture catalogued as by Hondcoeter, but probably by Adrian Van Olen, *Cocks Fighting*, 41 in. by 49 in., 150 gns.; G. Terburg, *Portrait of a Gentleman*, in black dress, standing by a table, holding an orange, 29 in. by 22 in., 200 gns.; J. Stark, *Woody Road Scene*, with a cottage, peasants, and animals, 13 in. by 16 in., 170 gns.; Rembrandt, *A Philosopher Writing*, an elderly man dressed in loose cloak seated writing, globe on the table, etc., on panel, 5½ in. by 5 in., engraved by Le Brun, and described in Smith's *Catalogue*, No. 185, 300 gns.—from the Watson-Taylor sale of 1823 (31 gns.); H. Raeburn, *Portrait of Harie Guthrie, the historian*, in grey gown and grey vest, 35 in. by 27 in., 250 gns.; and Madame Vigée Le Brun, *Portrait of Madame Vestris*, in blue dress cut low with short sleeves trimmed with white, brown hair flowing over her shoulders, walking to left and looking to right, 35 in. by 27 in., signed and dated 1804, 150 gns.—this portrait with two others, "the property of a gentleman," were in the D. H. King sale held in New York March 31st, 1905, when this portrait of Madame Vestris was knocked down for 1,850 dollars.

The concluding portion of this sale comprised in part the property of the Earl of Clarendon, and included a number of Spanish pictures purchased by the fourth Earl of Clarendon when Ambassador at Madrid, 1833-9. Four by F. Goya were: *Portrait of Pepe Illo*, a celebrated bull-fighter, in black costume, with embroidered lapels and red cloak, 24 in. by 19 in., purchased at the artist's sale, 520 gns.—Pepe Illo appears twice in *La Tauromaquia*, engraved in 1815, No. 29 and No. 33, "La desgraciada muerte de Pepe Illo en la plaza de Madrid"; *Portrait of D. José Moñino Conde de Florida-Blanca*, in pink dress, wearing the Order of Charles III., seated on a balcony conversing with an architect, 18 in. by 14 in., 200 gns.—this is a small version of the picture painted in 1783, now the property of the Marquesa de Pontijos; *The Last Parting on the Scaffold*, 13 in. by 10 in., 68 gns.; and *The Capture of the Diligence*, 21 in. by 17 in., 60 gns.; Murillo, *St. Joseph*, in grey and brown dress, supporting with his left arm the Infant Saviour, 38 in. by 31 in., 300 gns.; two by Velasquez, *View in the Park of Pardo*, Philip IV. wearing a white hat and hunting costume is shooting at a stag, three other stags in the background, two attendant grooms with three horses on the right, 74 in. by 60 in., 200 gns.; and *Portrait of Torquemada* (?), in black dress with a chain and an order, 26 in. by 22 in., 135 gns. The property of a nobleman included a picture by A. Van der Neer, *Woody River Scene*, with buildings, moonlight, fisherman, and peasants in the foreground, 25 in. by 34 in., 640 gns.

The Humphrey Roberts collection of modern pictures and water-colour drawings of the English and Continental Schools and works of Early English Masters, occupied Messrs. Christie on Thursday, May 21st, and two following days, 309 lots producing a total of £65,677 5s. The sale was a remarkable triumph for

works by modern artists, and the total considerably in excess of what had been generally anticipated. We deal with this extensive collection in the order of sale. Modern English School:—R. P. Bonington, *Coast Scene*, with fisherfolk and ponies, 13 in. by 17 in., 100 gns.; W. Collins, *Hastings*, on panel, 9 in. by 12 in., 1824, 140 gns.; J. Constable, *The Opening of Waterloo Bridge by George IV.*, 17 in. by 32 in., 1,100 gns.—the most important picture of this event (for which there are two sketches at the South Kensington Museum) is the late Sir Charles Tennant's, which measures 52 in. by 86 in.; *Brighton Beach*, 12 in. by 19 in., 530 gns.; and *View of a Farm*, with carts, and ducks in a stream, 11 in. by 15 in., 320 gns.—there were 11 others by this artist; J. S. Cotman, *Hilly Landscape*, with a pond in the foreground, sunset, 26 in. by 35 in., 160 gns.; D. Cox, *The Setting Sun*, 10 in. by 14 in., 280 gns.; and *Rain, Wind and Stream*, 12 in. by 20 in., 1848, 130 gns.; C. Fielding, *View over the Downs*, with a horseman and figures, 16 in. by 23 in., 1840, 130 gns.; J. Holland, *The Dogana and Santa Maria della Salute, Venice: Moonrise*, 7 in. circle, 110 gns.; A. W. Hunt, *Early Morning Mists rising from Loch Maree*, 41 in. by 71 in., 175 gns.; R. W. Macbeth, *The Ferry Inn*, 13 in. by 30 in., 1881, 115 gns.; G. Mason, *Landscape in Derbyshire: Evening*, 17 in. by 36 in., 1870, 400 gns.; four well-known and frequently exhibited works of Sir J. E. Millais, *Stella*, 44 in. by 36 in., R.A., 1868, engraved by T. L. Atkinson, 1,050 gns.—from the E. C. Potter sale, 1884 (1,400 gns.); *The Gambler's Wife*, 34 in. by 15 in., R.A., 1869, and engraved by C. Waltner, 2,100 gns.—this was purchased by Messrs. Agnew at the Farnworth sale in 1874 for 880 gns., and remained in their possession for some years, but when exhibited in Paris in 1878 it created a perfect *furore*, and half a dozen collectors were anxious to obtain it; *The White Cockade*, on panel, 23 in. by 17 in., 1862, engraved by G. Zobel, 1,050 gns.—from the Webster sale of 1889 (400 gns.); and *The Moon is Up, and Yet it is not Night*, 40 in. by 65 in., R.A., 1890, 900 gns.; H. Moore, *Rough Weather outside Poole*, 23 in. by 39 in., 1890, 220 gns.; four by W. Q. Orchardson, *Hard Hit*, 33 in. by 48 in., R.A., 1879, engraved by Champollion, 3,300 gns.; *Music, when Sweet Voices Die, Vibrates in the Memory*, 29 in. by 31 in., R.A., 1893, 320 gns.; *A Tender Chord*, 34 in. by 28 in., R.A., 1886, 410 gns.; and *Escaped*, 39 in. by 49 in., R.A., 1874, 520 gns.; Briton Riviere, *A Stern Chase is always a Long Chase*, 36 in. by 71 in., R.A., 1876, 300 gns.; J. Stark, *Woody Road Scene*, with cottage, peasant and cows, on panel, 14 in. by 19 in., 150 gns.; and *Landscape*, with a cottage among trees, man and dog on a road to left, on panel, 10 in. by 14 in., 220 gns.; J. M. Swan, *A Broken Solitude*, two Polar bears making their way across the ice, 20 in. by 48 in., 1898, 260 gns.; and *The Piping Fisher-Boy*, 12 in. by 16 in., 1890, 290 gns.; 14 by L. Campbell Taylor, among them *Una and the Red-Cross Knight*, 37 in. by 29 in., 1905, 125 gns.; and *The Young Knight*, 32 in. by 45 in., 1907, 105 gns.; J. M. W. Turner, *The Trossachs*, 25 in. by 39 in., painted circa 1810 for Mr. Munro of Novar, 200 gns.—at the

Novar sale of 1867 this realised 575 gns., and at the J. Orrock sale in 1895, 600 gns.; F. Walker, *The Plough*, 16 in. by 24 in., a replica of the larger picture, 400 gns.; and G. F. Watts, *Pretty Lucy Bond*, half figure in blue and brown dress, 23 in. by 19 in., 1881, 550 gns.; and *Loch Ness*, 35 in. by 27 in., 1899, 450 gns. The first day's sale realised £21,310 16s.

The second day's sale consisted almost exclusively of works by artists of the Continental schools. Drawings: L. L'Hermitte, *Spring Time*, pastel, 13 in. by 17 in., 155 gns.; and *Near the Village: Evening*, pastel, 13 in. by 17 in., 160 gns.; A. Mauve, *Dutch Landscape*, with a peasant girl and two cows, 12 in. by 20 in., 145 gns.; and *Landscape*, with a woodman and waggon, 6 in. by 11 in., 335 gns. Pictures: Jules Breton, *The Cape of Antibes*, 16 in. by 24 in., 1889, 110 gns.; J. C. Cazin, *Landscape*, with a barge on a canal, 14 in. by 17 in., 290 gns.; and *View on a Farm*, a man loading a sand-cart, 12 in. by 15 in., 360 gns.; J. B. C. Corot, *The Edge of a Wood*, with two peasant-women and a cow near a pool, 20 in. by 25 in., 2,150 gns.; *A Quiet Lake*, with a child picking flowers, 15 in. by 21 in., 850 gns.; *Landscape*, with three peasant women in the foreground, 10 in. by 22 in., 1,400 gns.; *Woody Landscape*, with two trees in the centre, 8 in. by 13 in., 200 gns.; *Forest Glade*, with a woodman in the foreground, 12 in. by 9 in., 600 gns.; *Landscape*, with a peasant-woman, 13 in. by 8 in., 310 gns.; *Woody Stream*, with buildings and a bridge, 12 in. by 9 in., 700 gns.; and *Sunshine and Vapour*, a river scene with a man in a punt, 9 in. by 14 in., 400 gns.; C. F. Daubigny, *Village with a Church on the Bank of a River: Sunset*, on panel, 13 in. by 21 in., 1864, 630 gns.; H. Fantin-Latour, *Dahlias in a Vase, Grapes and Peaches*, 20 in. by 18 in., 1868, 400 gns.; H. Harpignies, *Evening*, moorland landscape with a rapid stream, 25 in. by 31 in., 1902, 750 gns.; and *The Lake*, 10 in. by 15 in., 1897, 200 gns.; L. L'Hermitte, *The Flock*, 29 in. by 37 in., 950 gns.; and *The Evening Meal*, 29 in. by 24 in., 840 gns.; five by Josef Israels, *Age*, an old man in blue coat, seated in a chair, 46 in. by 33 in., 1,350 gns.; *Sailing the Toy Boat*, 19 in. by 29 in., 1,600 gns.; *The Widower*, 18 in. by 28 in., 1,200 gns.; *Washing Day*, 15 in. by 21 in., 1,100 gns.; and *Waiting*, 15 in. by 31 in., 720 gns.; Ch. Jacque, *The Flock*, 28 in. by 39 in., 2,500 gns.; and *Watering Horses*, 25 in. by 21 in., 540 gns.; J. Maris, *Ploughing: Evening*, 8 in. by 14 in., 590 gns.; *The Zuyder Zee*, 8 in. by 11 in., 350 gns.; and *A Stranded Fishing-Boat on the Shore*, on panel, 10 in. by 13 in., 150 gns.; A. Mauve, *Ploughing*, on panel, 10 in. by 13 in., 975 gns.; and *Going to Church: Winter*, 7 in. by 12 in., 270 gns.; J. F. Millet, *Seaweed Gatherers*, 19 in. by 15 in., 390 gns.; H. Le Sidaner, *La Place du Théâtre Français, Paris*, 27 in. by 37 in., 115 gns.; C. Troyon, *The Fisherman*, 14 in. by 31 in., 1,050 gns.; *The Sporting Dogs*, a landscape with three dogs in the foreground, on panel, 14 in. by 17 in., 460 gns.; and *Landscape* with cattle, on panel, 11 in. by 15 in., 1,150 gns.; and J. H. Weissenbruch, *Sunny Pastures*, 11 in. by 19 in., 255 gns. English School, J. Crome, *Forest Scene, with group of deer on the right*, 29 in. by 39 in., 150 gns.;

T. Gainsborough, *View in Suffolk*, 25 in. by 36 in., 820 gns.; *Portrait of Mrs. Dorothy Hodges*, in yellow dress, hair dressed high, in an oval, 30 in. by 25 in., 1,000 gns.; and *Portrait of the Hon. Campbell Skinner*, in yellow dress, with white lace collar, oval, 22 in. by 18 in., 280 gns.; J. Hoppner, *The Gipsy*, 25 in. by 20 in., 550 gns.; P. Nasmyth, *Dunkeld Ferry*, 17 in. by 23 in., 260 gns.; Sir H. Raeburn, *Portrait of Dr. Handasyde Edgar, M.D.*, in grey coat, 29 in. by 24 in., 240 gns.; F. Cotes (catalogued as by Sir J. Reynolds), *Portrait of the Hon. Mrs. Brown*, in yellow dress and blue cloak, 29 in. by 24 in., 300 gns.; and G. Romney, *Portrait of Lady Taylor*, in white dress with pink sash, 29 in. by 24 in., 400 gns. The second day's total amounted to £35,321 4s.

The concluding day was entirely devoted to water-colour drawings by English artists: R. P. Bonington, *The Waggon*, 8 in. by 10 in., 200 gns.; Sir E. Burne-Jones, *Angeli Ministrantes*, a design for a window in Salisbury Cathedral, pastel, 83 in. by 59 in., 1878, 71 gns.; D. Cox, *Crossing the Bridge*, 10 in. by 14 in., 115 gns.; A. Goodwin, *Abingdon Churchyard*, old men going to prayers, 19 in. by 35 in., 1872, 95 gns.; A. C. Gow, *The Garrison Marching Out with the Honours of War*, Lille, 1708, 11 in. by 16 in., 1888, 255 gns.; A. W. Hunt, *Whitby: The "Crazy Jane"*, 18 in. by 30 in., 170 gns.; *Durham*, 14 in. by 21 in., 1876, 125 gns.; and *Blue Lights, Tyne-mouth Pier*, 14 in. by 21 in., 1868, 145 gns.; W. Hunt, *The Outhouse*, 21 in. by 29 in., 130 gns.; and *Bird's Nest and Apple Blossom*, 8 in. by 11 in., 100 gns.; Sir J. E. Millais, *Anglers of the Dove*, 4 in. by 5 in., 86 gns.; J. W. North, *Charles's Wain*, 25 in. by 35 in., 120 gns.; a series of 12 by J. M. W. Turner, nearly all described in Armstrong's "Turner"; *Sallanches, Savoy: St. Martin*, 11 in. by 15 in., 1810, 600 gns.—from the Farnley Hall sale, 1890 (400 gns.); *Aske Hall, Yorkshire*, 11 in. by 16 in., engraved by J. Scott for Whitaker's "Richmondshire," 1821, 420 gns.; *Folkestone*, 11 in. by 18 in., 1829, engraved by J. Horsburgh, 520 gns.—from the Farnworth sale, 1874 (600 gns.); *Kirkby Lonsdale Churchyard*, 11 in. by 16 in., 1818, engraved by C. Heath for Whitaker's "Lonsdale," 800 gns.—from the C. Orme sale of 1884 (820 gns.); *The Lake of Geneva, with Mont Blanc in the distance*, 10 in. by 15 in., signed, 1808, 660 gns.; *Sleaford, Lincolnshire*, 9 in. by 13 in., engraved by R. Howlett, 1801, for "Select Views in Lincolnshire," 80 gns.—from the Heugh sale, 1874 (60 gns.); *Florence, from the Road to Fiesole*, 5 in. by 8 in., 1817, engraved by W. R. Smith in Hakewill's "Italy," 200 gns.—from the J. Dillon sale, 1869 (225 gns.); *Conway Castle*, 15 in. by 24 in., 60 gns.; *Corfe Castle*, 5 in. by 8 in., engraved by G. Cooke for "Southern Coast," 80 gns.; *Glastonbury*, 12 in. by 17 in., 100 gns.; *Edinburgh Castle*, 3 in. by 5 in., engraved by T. Higham, 1834, for Scott's "Waverley," 80 gns.; and *Witheat Mill, Sussex*, 7 in. by 10 in., 52 gns. The total of the third day amounted to £9,042 5s.

Two days and a portion of a third (May 27th-29th) were devoted to the exceedingly varied and interesting

In the Sale Room

collection of ancient and modern pictures and drawings of the late Sir James Knowles, the founder and editor of *The Nineteenth Century*, and for a long series of years one of the most constant frequenters of Christie's. Possessed of the keen instinct of the genuine collector of taste and discernment, he managed in the course of forty years to form, at a modest expenditure, a very varied and interesting collection of prints and drawings, the 443 lots producing a total of £10,191 13s., a sum which would probably show a very large balance in his favour if the two sides of the ledger were examined. Some of his purchases we know realised many hundred times the amount which they cost. Among the drawings were the following: by Rembrandt, *The Presentation in the Temple*, pen and bistre, £70; *The Nativity*, sketch for the picture in the National Gallery, pen and bistre, £105; *Landscape*, with a low house and some trees, pen and bistre, and view near Amsterdam, £165; and *Study of a Lion*, lying down, pen and sepia, washed, £135; D. Ghirlandajo, *The Adoration of the Magi*, pen and ink, £160; Filippo Lippi, *Study for a Group of Figures*, tempera on prepared paper, £54; Caneletto, *The Outskirts of Venice*, with a number of gondolas and figures, pen and bistre, washed, £80; Claude Gellée, *Italian Landscape*, with trees in the foreground, in bistre, signed, £57; H. Fragonard, *A Landscape*, big trees, and a sheep resting on a hill, large finished drawing in sepia, £200; and *The Entrance to a Park*, with large trees and figures standing by the gate, large finished drawing in sepia, £660; A. Watteau, *Study of a Lady*, seated, holding a fan, in black and red chalk, £350; T. Girtin, *Porte St. Denis*, 15 in. by 19 in., 115 gns.; and J. M. W. Turner, *The Lake of Lucerne*, 9 in. by 14 in., 120 gns.

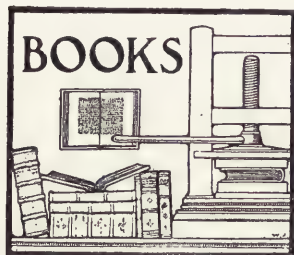
The pictures, ancient and modern, were: Lord Leighton, *Clytie*, 61 in. by 53 in., R.A., 1896, 170 gns.; Sir E. J. Poynter, *High Noon*, 16 in. by 8 in., 1889, 110 gns.; Prince P. Troubetskoy, *Portrait of W. E. Gladstone*, in grey dress, seated, 35 in. by 27 in., painted for the late owner, 125 gns.; G. F. Watts, *The Rider on the White Horse*, 25 in. by 20 in., 260 gns.; Sir J. Reynolds, *Woody Landscape* intersected by a stream of water, 28 in. by 28 in., 410 gns.—this passed through three former sales with the following curious fluctuations: S. Rogers, 1856, 105 gns.; Wynn Ellis, 1876, 65 gns.; and S. H. de Zoete, 1885, 8 gns.; J. B. Greuze, *Head of a Young Girl*, with white dress, oval, 20 in. by 17 in., 110 gns.; Claude Lorrain, *The Fisherman and Angler*, 25 in. by 30 in., described in Smith's *Catalogue*, No. 393, 630 gns.—from the Wynn Ellis sale (66 gns.); J. Van der Capelle, *A Calm*, 18 in. by 18 in., 1,050 gns.—at the S. H. de Zoete sale of 1885 this cost 380 gns.; J. Ruysdael, *The Bleaching Ground*, 17 in. by 21 in., described in Smith's *Catalogue*, No. 200, 940 gns.—from the Novar sale of 1867 (13 gns.).

After the Knowles pictures on May 29th came a miscellaneous assortment of works by ancient and modern artists; but the small collection of twenty lots (sold by order of the Trustees of the late Sir Robert Loder, owing to the death of Lady Loder) completely

overshadowed the other properties. Two were by T. Gainsborough, *A Portrait of the Artist's youngest daughter Mary*, who married on February 21st, 1780, Johann Christian Fischer, the celebrated hautboy player, and died in 1826; she is here represented as quite a young woman, in white dress with black lace fichu, hair dressed high, and playing a guitar, oval, 30 in. by 26 in., 4,550 gns.; and *Mrs. Gainsborough, The Artist's Wife*, as a middle-aged woman, in white dress and pink cloak trimmed with lace, white lace cap tied in a bow under her chin, 28 in. by 23 in., 2,650 gns. These two portraits were in the Heugh sale of 1878, and then realised 360 gns. and 340 gns. respectively. Who was John Heugh, who from 1860 to 1880 had about fourteen more or less important sales—chiefly pictures—at Christie's from 1860 to 1880? His address is given as Upper Brook Street, but his fame as a collector is not recorded in the *Dictionary of National Biography*. On referring to the catalogue of his sale on May 11th, 1878, lots 236, 237, and 238 are three Gainsborough portraits, the first and third were those in the Loder collection, and the second was a portrait of "the unmarried daughter of the painter in a hat with a feather" (350 gns.). At the end of the third entry there is the very interesting and important statement: "The three preceding were bought from the family." The Loder collection also included: Sir J. E. Millais, *My First Sermon*, on panel, 13 in. by 9 in., 100 gns.; Sir T. Lawrence, an unfinished first study of the heads of *Emily and Laura, daughters of C. B. Calmady*, 21 in. circle, 560 gns.; A. and L. Le Nain (ascribed to, but probably the work of a Dutch artist), *A Children's Concert*, an interior with two boys and a young girl round a barrel performing music, a bird-cage on the right, 26 in. by 33 in., signed "N," and dated 1629, 1,270 gns.—this was in the Bredel sale of 1875 (470 gns.); and A. Ostade, *Rustic Interior*, with four peasants singing and playing, on panel, 15 in. by 21 in., 110 gns. The day's sale also included the following pictures: Sir T. Lawrence, *Two Young Children*, with fruit, in a landscape, 50 in. by 40 in., 380 gns.; H. Dawson, *The Wooden Walls of England*, 36 in. by 57 in., exhibited at the British Institution, 1854, 140 gns.; W. Müller, *The Acropolis, Athens*, 38 in. by 64 in., 1843, 130 gns.—from the J. Graham sale, 1877 (760 gns.); D. G. Rossetti, *Proserpine*, 30 in. by 15 in., 1882, 310 gns.—from the Imrie sale of last year (440 gns.); G. Romney, *Portrait of a Lady*, in white dress with a blue riband in her hair, 23 in. by 19 in., 300 gns.; two by Sir W. Beechey, *Portrait of Miss Holl, of Cheltenham*, in white dress with pink sash, 28 in. by 23 in., 170 gns.; and *The Fortune Teller*, 23 in. by 16 in., engraved in mezzotint by J. Young, 75 gns.; and four portraits, each 29 in. by 24 in., catalogued as by J. Hoppner, but more probably the work of Shee: *Mrs. Sophia Dawson*, in white dress and black lace cape, 950 gns.; her husband, *William Dawson, of St. Leonard's Hill, Berks.*, in dark coat, 160 gns.; *Mrs. Sarah Dawson*, in white dress with blue sash, 670 gns.; and her husband, *William Dawson, of Craven*, in blue coat with brass

buttons, 210 gns. The drawings included: T. M. Richardson, *In the Pass of Glencoe*, 36 in. by 50 in., 1859, 230 gns.; and a pair of pastels by D. Gardner, *Portraits of Mrs. Minchin*, in white dress, and *Capt. R. W. Miller*, in blue uniform and white stock, 15 in. by 12 in., 150 gns.

FOR some reason or other, May is generally a very quiet month so far as book-sales are concerned; but



this year it proved an exception to the rule. Before dealing with the May sales, however, it is necessary to notice two held by Messrs. Hodgson and Puttick and Simpson respectively during the last days of March, as they were of very con-

siderable interest, quite a number of high-class works being disposed of on each occasion. There was, for instance, an excellent copy in the original cloth of Mr. Swinburne's *The Queen Mother: Rosamund*, published by Pickering in 1860. There are really three issues of this book, the first two bearing the imprint of Basil Montagu Pickering, Piccadilly, and the third that of Moxon. There is no difference whatever between the first issues, except that the label on the cover of the first is misprinted "A. G. Swinburne." This copy was so distinguished, and realised £32. It may be mentioned that examples with either Moxon's or Hotten's imprint are of much less interest, the latter especially. This book was sold at Hodgson's in company with several others, e.g., Keats's *Endymion*, 1818, with the one line leaf of erratum and four pages of "Books Published" at the end, £33 10s. (original boards); Tennyson's *Poems by Two Brothers*, 1827, £27 10s. (original boards, with the label); Westmacott's *The English Spy*, 2 vols., 1825-26, £18 (old calf); Chaloner Smith's *British Mezzotint Portraits*, with the photogravure portraits, 4 vols., 1884, £26 10s. (cloth); and a very extensive collection of works by Dickens, which realised £130. This comprised the original edition of *Sunday under Three Heads*, 1836 (wrappers), *The Village Coquettes*, 1836 (in sheets), *The Loving Ballad of Lord Bateman*, 1839, with the pagination in the centre of the leaves—this showing the earliest issue—and *Is she his Wife?* and two copies of *Mr. Nightingale's Diary*, all printed at Boston, U.S.A., in 1877 (original cloth). Exceptions such as these apart, most of the books were bound by Rivière in olive morocco.

At Messrs. Puttick & Simpson's, Alken's *Ideas, Accidental and Incidental to Hunting*, containing 42 coloured plates (1826-30), sold for £49 (morocco); *Qualified Horses and Unqualified Riders*, 7 coloured plates, 1821, for £12 (wrappers); and a curious and very unusual book called *Toutes Sortes de Voitures*, ascribed to V. Adams, and containing a number of coloured plates, n.d. (circa 1820), for £4 12s. (old calf). The *Treatyse of*

Fysshynge with an Angle was only the facsimile published in 1880, but many of the leaves had been illustrated with water-colour drawings by Richard Doyle, and for that reason it realised £19. This copy was exhibited at the Grosvenor Gallery when it was bought by Thomas Satchell, one of the authors of the *Bibliotheca Piscatoria*, for £50. A somewhat similar book, or at any rate one which would be placed in the same category, was an album containing sketches by Doyle, Heath, Rowlandson, Thackeray, and other well-known book-illustrators, and it realised £32; while *The Humourist*, 4 vols., 1819-22, containing 40 coloured plates by George Cruikshank, went for £14 5s. (pictorial boards). This set was reprinted in 1892, and the reprints are becoming scarce, as no more than 260 copies were issued, and the work is in very considerable demand. The present market value of the reprint stands at about £2 (cloth, as issued), whether on large or on small paper, the distinction in this case making very little difference.

The sale held at Sotheby's on the 11th of May and two following days was extremely important. It abounded with scarce and desirable books, and the total amount realised (£2,170) was spread very evenly over the catalogue, so that to describe it properly would occupy a great deal of space. As that is impracticable, the most that can be done is to shortly describe the chief works and mention the prices realised for them. These were as follows: Milton's *Paradise Lost*, 1669, the seventh title-page according to Lowndes, £26 10s. (old calf); Lamb's *Tales from Shakespeare*, 2 vols., 1807, the first edition, with the three pages of advertisements at the end, £19 10s. (morocco extra); Keats's *Lamia*, 1820, first edition, with the half-title and eight pages of advertisements at the end, £18 6s. (morocco extra); Goldsmith's *The Deserted Village*, first edition, 1770, 4to, £26 10s. (morocco extra); *The Traveller*, first edition, 1765, £19 10s. (morocco extra); Pyne's *Royal Residences*, 3 vols., 4to, 1819, £17 5s. (morocco extra); Kip's *Nouveau Théâtre de la Grande Bretagne*, 5 vols., atlas folio, 1724-28, with Winstanley's Audley-ende, the Eddystone Lighthouse, and other additional plates in Vol. V., £34 (contemporary calf); Fuchs's *De Historia Stirpium Commentarii*, 1542, a large and fine folio in old oak boards, covered with stamped pigskin, £43; Loddige's *Botanical Cabinet*, on large paper, and complete in 20 vols., 4to, 1817-33, £39 (morocco extra); an unusually long series of the *Hakluyt Society's Publications*, comprising 100 consecutive volumes, 1847-99, £57 (original cloth); Franchière's *La Fauconnerie*, 1585, 4to, £12 10s. (morocco super extra); Vancouver's *Voyage to the North Pacific*, 3 vols., 1798, £15 (morocco extra, with the folio atlas); Lafontaine's *Fables Choiesies*, 4 vols., folio, papier d'Hollande, with the plate of "Le Singe et le Léopard" before the inscription, 1755-59, £15 (russia); Shakespeare's *Taming of the Shrew*, the first and only 4to edition, 1631, £15 (stained and badly damaged, no title-page); and an excessively scarce 8vo by Christopher Saint Germain known as a *Dyalogue in Englysshe betwyxt a Doctoure of Dyvynytye and a Student in the Lawes*, both parts, Robt. Wyer, n.d.,

In the Sale Room

and Peter Treverys, 1530, £50 (original binding by John Reynes, stained, worn, and defective).

A great deal had been expected from the sale of the books belonging to the late Mr. W. Jerdone Braikenridge, of Clevedon, and in one sense the expectation was fulfilled, though not in the way anticipated. With the remembrance of the sale of the Braikenridge collection at Christie's still in remembrance, record prices were looked for, but the library proved to be anything but epoch-making. There were no sensational prices, and the same remark applies to the two miscellaneous sales held by Messrs. Sotheby and Puttick & Simpson, respectively, about the middle of May, and to a third sale held on the 25th at Sotheby's. An immense number of books changed hands on these occasions, but the following are all that need be mentioned here:—Alken's *British Sports*, 1821, folio, with 50 large coloured plates, £43 (morocco extra); Clutterbuck's *History of Hertfordshire*, 3 vols, folio (large paper), 1815-27, £17 17s. (half morocco); De Foe's *Robinson Crusoe* and the *Farther Adventures*, the first edition of each volume, £41 (morocco extra, cut down); Lord Lilford's *Birds of the British Islands*, second edition, 7 vols., 1891-97, £51 (morocco extra); Curtis's *Botanical Magazine*, from the commencement in 1787 down to and including 1905, an unusually long run in 134 volumes, £92 (calf); Agassiz's *Recherches sur les Poissons Fossiles*, 5 vols. in 2 and 5 large atlases of plates in 2 vols., 4to and folio, 1833-43, £13 (half morocco); Papworth's *Select Views of London*, 76 coloured plates, 1816, 4to, £20 10s. (calf); a sound copy in calf extra of Bacon's *Novum Organum*, first edition, 1620, £12 10s.; *The Art of Cookery by a Lady* (i.e., Mrs. Glasse), first edition, 1747, folio, £10 (original half binding, last leaf defective); Sowerby's *English Botany*, 41 vols., inclusive of index and supplement, 1790-1849, 8vo, £29 (calf); Alken's *Sporting Repository*, containing 19 coloured plates, 1822, 8vo, £38 (morocco extra, a copy in the original boards has realised as much as £80); and the very scarce eight original parts (in seven) of *A Tale of Two Cities*, 1859, £12 10s. (wrappers).

What attracted the most attention was, however, a series of drawings by H. K. Browne ("Phiz"), made by that artist for a number of well-known books with which his name is intimately associated. Some of these realised very good prices, e.g., 44 drawings for Lever's *Tom Burke*, £130, and 27 drawings for *Jack Hinton*, £90; 28 drawings for *The Commissioner* by G. P. R. James, £29; 12 drawings for Mrs. Trollope's *Charles Chesterfield*, £18 10s.; and 17 drawings for Reynolds's *Robert Macaire in England*, £19 10s. They were sold by Messrs. Puttick & Simpson on May 21st; the day before a good copy of the 1843 edition of *Jorrocks's Jaunts and Jollities* realised as much as £29 (original cloth). The edition of 1843 is the third edition, but quite as important as the first, since it contains coloured plates by Alken. The first portion of the valuable and excellently formed library of the late Mr. Edward James Stanley, of Bridgwater, for many years Member of Parliament for the Western Division of Somersetshire, came up for sale at Sotheby's on May 26th and three

following days, but can be more conveniently dealt with in conjunction with a number of other very extensive and important sales which were held at the beginning of June.

THOUGH quite a number of engraving sales were held during May, only one was of really first importance, that being the sale of engravings, nearly all by old masters, held at Sotheby's rooms on the first day of the month. Some idea of its importance can be gauged from the fact that, though the catalogue contained barely 160 lots, over £5,050 was realised. There were a number of important examples of the works of Rembrandt, and these, generally, sold remarkably well. A first state of *Rembrandt Leaning on a Stone Sill* (No. 21 in Wilson catalogue), for instance, made £300; an early state of *Rembrandt drawing* (Wilson, No. 22), sold for £225; and *Christ Preaching*, called "La Petite Tombe," first state, erroneously described by Wilson as the second state, went for £121. A second state of *The Hundred Guilder* went for £140; an extremely fine early impression of *The Three Trees* made £345; *A Landscape* (Wilson, No. 22) made £111; *John Cornelius Sylvius*, £300; *A Portrait of Coppenol*, called "The great Coppenol," fourth state, sold for £225; and a brilliant impression of the third state of *Burgomaster Six* realised £140.

Early in the sale two prints by the Master of the Caduceus, *Judith with the head of Holofernes*, and *St. Catharine holding a Palm and Sword*, made £100 and £95 respectively; and *The Angel of the Annunciation*, by Martin Schoen, went for £120. In conclusion there must be mentioned two Antonio del Pollajuolo prints, *The Combat of Gladiators*, £115, and *Hercules Combating the Giants*, £205.

Many well-known prints figured in Christie's sale on the 12th, but few made more than ordinary prices. A first state of *The Countess of Salisbury*, by V. Green, for instance, made no more than £105, and five guineas more was given for Bartolozzi's *Countess of Derby*, in colours.

The collection of the late Sir James Knowles at Christie's on the 26th only merits mention for a few items, these being *Lady Hamilton as Nature*, by Smith, after Reynolds, in colours, £273, and a complete set of the *Liber Studiorum*, thirty-eight items of which are from the Turner sale, £367 10s.

THE month of May was an eventful one as regards the old furniture that appeared in the sale room, fine pieces being sold during every week in the month. The chief dispersal was that of the late Marchioness Conyngham, in which sale much fine silver and porcelain was also included. The furniture sold consisted almost entirely of English and French examples of the 18th and early 19th centuries. The gem of the collection was a Louis XVI. oblong table, of tulip wood, round the sides

Furniture

of which are applied 22 square Sèvres porcelain plaques. For this magnificent example of French cabinet making no less than £2,205 was realised. An oval amboyna wood table of the same period, also mounted with Sèvres plaques, formerly the property of Marie Antoinette, made £357; £378 was given for a Louis XVI. upright cabinet, after a design of Weisweiler, and a large English library table, of the time of George IV., went for £315.

The sale of the collections of the Marchioness of Ely and others, on the 28th, was also very notable, high prices occurring throughout the sale. A fine Louis XVI. suite of 13 pieces, covered with Beauvais tapestry, sold for £945; £483 was given for a Chippendale commode, and a Louis XV. writing table went for £262 10s.

THE porcelain sold in the Conyngham and Ely sales, however, proved to be the feature of the month, the general quality being excellent, and the prices realised consequently being high.

Porcelain

Much fine Sèvres and some good Dresden porcelain figured in the first-named sale. A vase, designed by Duplessis, with elephant's head handles, and mounted with ormolu, made £2,310, and another similar, but larger, went for £1,155; a pair of vases, by Noël, 1757, went for £630; another pair, by Baudouin, 1774, for £504; and a dessert service, by Le Guay, Boucot and others, realised £525. Of the Dresden, the chief lot was a figure of a man, which made £115 10s.

In the Ely sale, the best lots were a Worcester service, which, sold in 24 lots, totalled £935; an old Sèvres écuelle cover and stand, by Dodin and Baudouin, went for £514 10s.; a pair of Sèvres vases, by Tardant, 1763, sold for £1,732 10s.; a Chelsea vase and cover, 16½ in. high, made £367 10s.; and a pair of Dresden busts of children, £399. A number of fine Oriental pieces were also sold: two Kang-he vases, with black ground, each making £1,260; a set of five Ming bamboo pattern vases going for £997 10s.; and a large Kang-he beaker-shaped vase for £935.

MANY interesting and valuable objects of art were sold during May, including the Zoeppritz collection of bronzes. In the Conyngham sale, for

Objets d'Art

instance, an upright alabaster plaque, carved with the portraits of Emperor Charles V. and his wife Isabella, Flemish work of the early part of the 16th century, made £462; in the Ely sale, six stained glass windows, German 15th century, at

one time in a church at Boppard, made £525; and in the Zoeppritz sale a Limoges enamel tazza, by Pierre Raymond, went for £183 15s.

THE silver, too, sold during the month was of considerable importance, that which appeared in the Conyngham sale being especially so.

Silver

Many of the Conyngham pieces were superb, and well merited the high prices paid for them. A James I. rose-water ewer and dish, somewhat similar to those sold in the Huth sale for £4,050, made £4,200; a George II. toilet service, of superb quality and one of the finest that has appeared under the hammer for many years, made £871, at 38s. an ounce; and an Augsburg seventeenth century group of Diana reached £1,312 10s. A fine French early seventeenth century rock crystal standing cup and cover, with burnished gold and enamelled mounts, reached £1,995; and a rock-crystal silver-mounted ewer made £315.

On the 27th a small James I. goblet made £410, or nearly £80 an ounce, 160s. an ounce was given for a Charles II. peg tankard and cover, and another tankard of the same period went for 158s. an ounce. An interesting mazer bowl, English, fifteenth to sixteenth century, made £150, and £136 10s. was given for a German early seventeenth century standing cup and cover.

Two important collections of Greek coins were sold during May. The Hagan collection at Sotheby's, which occupied six days, totalled just short of £4,000; and high prices were also obtained at the Knowles sale at Christie's. Sotheby's also sold an important group of eight medals, including the small gold medal for Roleia, which made £210.

Glendining & Co. held their usual monthly sale of coins and medals, among the more important items sold being a group of five medals awarded to a colour-sergeant of the Coldstream Guards, which made £12; an H.E.I.C. silver medal for Rodriguez, £6 7s. 6d.; another for Java, £6; and one for Coorg, £6 15s. There must also be mentioned a Naval Medal for the Best Shot in the Navy, 1904, £12 10s.; and a Grand Cross of the Order of the Bath, £7 10s. od.

At the same rooms, on the 6th, a violin by Joseph Guarnerius made £110, and a very fine instrument by J. B. Vuillaume, Paris, £43.







VIEW OF THE ENVIRONS OF HAARLEM, FROM THE DUNES OF OVERVEEN

BY JACOB VAN RUYSDAEL

FROM THE KANN COLLECTION



The Loan Collection of Old Furniture at the Franco-British Exhibition By Haldane Macfall

THE Decorative Arts Section of the great exhibition at Shepherd's Bush contains a series of rooms more or less representative of different periods of French and English furnishment, from Tudor days to the end of the Georges, that are well worthy of a visit from him who rides the delectable hobby. It is somewhat of a pity that the French rooms are given

over entirely to copies of the manufacturers, though these copies are excellently rendered—but, had each room been decorated as to its walls in correct French periods like the solitary genuine Louis Quatorze rooms; and had we had the correct sequence of Regence, Louis Quinze, Louis Seize, Directoire, Empire; and had they been furnished, as are the



SATINWOOD COMMODOE, MOUNTED WITH ORMOLU, PANELS PAINTED BY ANGELICA KAUFFMAN
EXHIBITED BY MESSRS. DANIELS



"THE OLD TUDOR HOUSE"

EXHIBITED BY GILL AND REIGATE

English rooms, with pedigree loan collections, it would vastly have increased the general interest of the display. The English rooms are fortunately better carried out; and the Loan Collection, though in one or two instances shown in ordinary exhibition surroundings, is mostly to be seen in rooms which are themselves genuine interiors taken out of old houses. Here the collector may make acquaintance with historic and well-known pieces in the original; and the chance should not be missed.

Taking the rooms in their right historical order, the survey should begin at the *Tudor and Jacobean oak* pieces gathered together in the room made by the firm of Hampton, a reproduction of the end of the Great Hall at Hatfield, two-thirds the original size. In using the word Jacobean, be it understood, the period is meant to run from James the First's coming to the throne (1603) to the end of the Commonwealth (1660), or, roughly speaking, from 1600 to 1660.

Mrs. Percy Macquoid lends a Renaissance Cacquetteuse chair of 1535, which is a fine specimen of these very rare pieces, and is strangely alien in its design, showing that the early Tudor craftsmen were largely influenced by the foreign designers then

in London. The well-known Elizabethan wainscot chair, with arms, belonging to the Worshipful Company of Carpenters, is in the same room; and a famous Gothic sideboard-table, better named a buffet, belonging to Mr. Ernest George, a most interesting piece and a beautiful one, showing the coming of the joined buffet with drawing table-top, though the under-flaps are here missing. These buffets came in about the end of the fourteen hundreds.

Of oak cupboards there are two good specimens—a fine inlaid and carved oak Elizabethan court cupboard belonging to Mr. H. T. Hall, which deserves careful examination, and a handsomely inlaid Jacobean court cupboard of otherwise poor design, of James the First's day, lent by Major Quilter. The Duke of Marlborough sends his famous Council-table from Blenheim Palace—a large drawing-table with bulbous carved legs and superbly carved upper stretchers under the top. This is one of the best proportioned of these great oak tables that remains to us; and it is sad to see that even the sturdy oak of so strong a piece of furniture must yield to the assaults of time, for a brace has had to be set between two of its end legs. Here is a supreme example of the ingenious means by which the



GEORGIAN CABINET, REPRODUCED BY PERMISSION OF H.R.H. THE PRINCESS OF WALES

This Cabinet was given by George IV. to Augusta, Duchess of Cambridge, and was given in 1904 to H.R.H. The Princess of Wales, by whom it is exhibited.



QUEEN ANNE SETTEE

EXHIBITED BY WHITE, ALLOM AND CO.



ARM CHAIR

EXHIBITED BY THEODORE
BASSETT, ESQ.



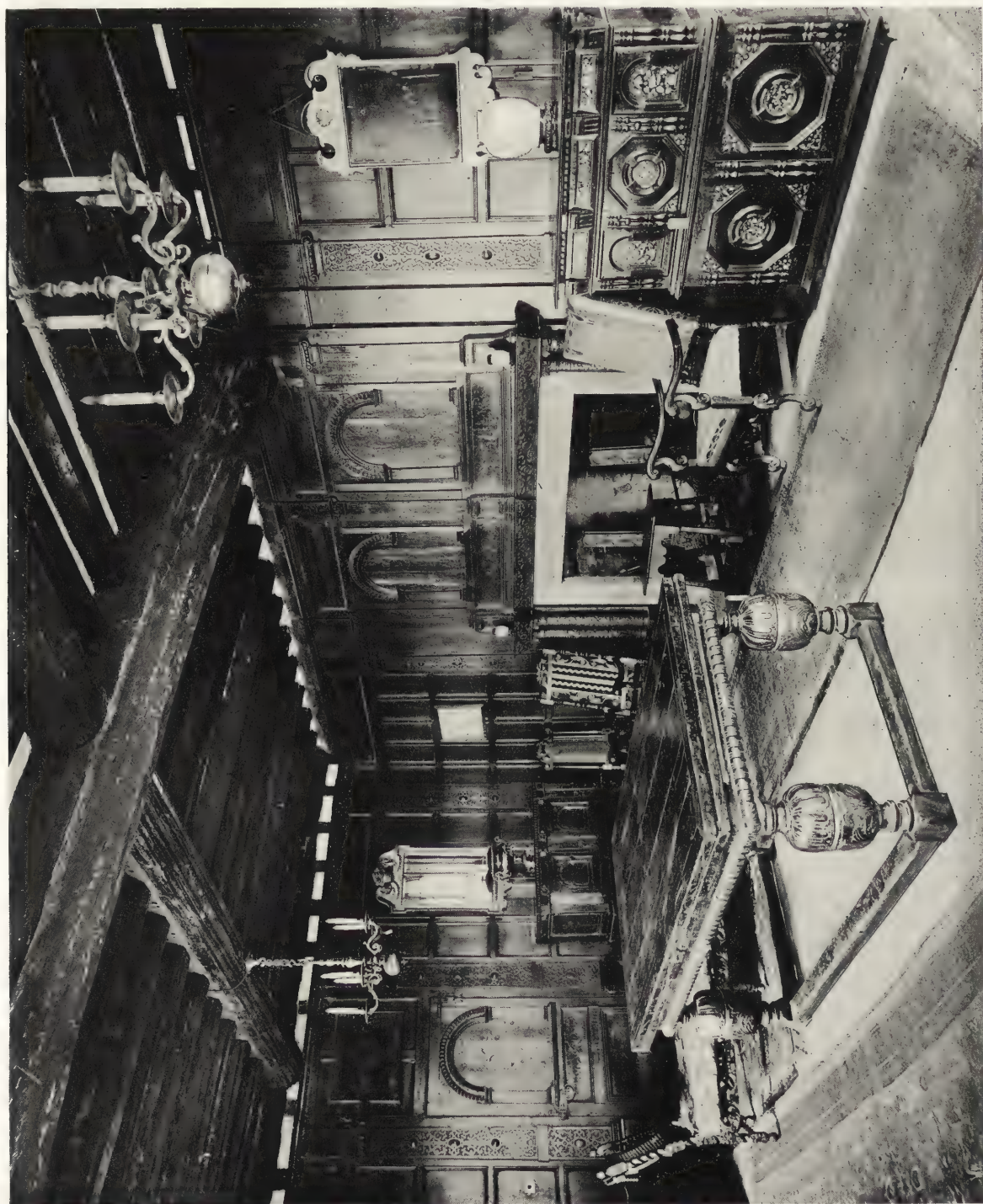
CHIPPENDALE CHAIR

EXHIBITED BY THE
RT. HON. SIR SPENCER PONSONBY-FANE



ADAM CHAIR

EXHIBITED BY LADY BATTERSEA



EXHIBITED BY GILL & REIGATE

DINING-ROOM OF "THE OLD TUDOR HOUSE"

hospitable board of these Shakespearian days was made to become still more hospitable by the drawing out of two under-leaves, which were so skilfully set on shaped runners, that, on being drawn out (hence the name), the original top of the table fell down into position between the two long extended flaps,



HATFIELD HALL

EXHIBITED BY HAMPTON AND SONS

and thus enabled the original size of the table's surface to be doubled. Lord de L'Isle's oak gaming-table of 1530 is here.

Another famous table, though of very modest size, and comparatively insignificant, is the solidly joined octagonal oak piece belonging to the city Company of Carpenters, made in 1606, James the First's early days.

Here also may be seen a good example of a Yorkshire chair, lent by Mr. Charles Allom. It is a typical Yorkshire chair, with its curled Yorkshire

"finials" at the top of the outer uprights of the back; its oak-seat being sunk to receive [the red velvet "squab" such as may be seen upon it; its Italianesque ladder-back "shaped" cross-rails or slats, heavily carved, across the back; and its general Cromwellian appearance and character. It is very

similar to the example belonging to Mrs. Behrens recently reproduced in these pages, except that it is earlier in date, as shown by the absence of applied split baluster ornamentation. These Yorkshire chairs were made in the north during the middle and end of Cromwell's protectorate, and rightly belong to the period of the Commonwealth. It is claimed for this particular chair that it belongs to Charles the First's reign; but we require more serious evidence for this than a C.R. cut upon one of the outer uprights of the back. Such initials are not a part of the general design; and had they been so, they certainly would not have been set as an afterthought upon the stretcher, as though by a school-boy's knife—they would serve equally well for Charles the Second. As a matter of fact, judging by the difference of the carving of the tail to the R as compared to the rest of the two letters, I suspect that the initials were originally C.P., being Cromwell Protector; and that on the coming of the Merry Monarch to the throne, the wise owner had the dangerous P made into an R. In any case the evidence for Charles the First is unconvincing, especially when we remember that Charles had practically ceased to reign several years before his head fell to the headsman's axe in Whitehall on that fateful

January day of 1649. It is, however, certainly an early example of a Yorkshire chair, and I should put its date about 1650 to 1655.

Near by is a low oak cupboard lent by Mr. H. J. Elliot, its moulded panellings inlaid with mother-o'-pearl, and with split turned pendants laid upon its flat surfaces that we associate with Charles the Second's day, when true oak furniture was in its decadence. This cupboard opens upon a chest of drawers inside, which also proves it to be at earliest

The Loan Collection of Old Furniture

of Charles the Second's days. It is rather a chest of drawers than an "oak chest," of which it contains no slightest trace.

But before leaving oak, indeed before treating of oak in its decadence, it should be mentioned that in the somewhat harlequin room next to this reproduction of the Great Hall at Hatfield (and vaguely described as the *Tapestry Room*, perhaps the best name for it, since it represents no room of any period) may be seen the very interesting historic Jacobean upholstered chair from Knoke lent by Lord Sackville. It was in this rose-coloured chair that James the First sat when being painted for his famous portrait by Mytens. But it is essentially a princely piece, and can scarcely be said to represent the furniture of the English home of Jacobean days.

It is very unfortunate that there is no typical Charles the Second room, especially when we consider the number of handsome pieces of walnut furniture of the Merry Monarch's years to be seen at the exhibition. These have had to be scattered in rooms of a later date, to which they give a wholly wrong impression. However, there is an excellent room of William and Mary's years, called the *Grinling Gibbons Room*, opposite to the reproduction of the Great Hall at Hatfield; and the panelling of this Grinling Gibbons room, and the employment of the Grinling Gibbons carved swags of fruits and flowers over the portrait in its corner, should be carefully noted, for it is thoroughly typical of a room of the well-to-do in Dutch William's reign—the treatment of the doors, and the carved framework of those doors, being very beautiful, and the large panelling giving a sense of serenity and dignity.

Into this room two or three very fine specimens of Charles the Second furniture, and several of Queen Anne's years, have drifted, robbing it of its right atmosphere. The inclusion of the Queen Anne

pieces is particularly unfortunate, since there is a very fine Queen Anne room lent by Mr. Davis, which is as perfect a piece of work as can well nigh be found in the exhibition; but Mr. Davis's Queen



CARVED CHIPPENDALE MAHOGANY ORGAN CASE
EXHIBITED BY GILL AND REIGATE

Anne room is again given up to the display of mixed periods of furniture — greatly to its disadvantage. However, to return to the William and Mary (or Grinling Gibbons) room, Mr. Walker-Munro lends two tall caned-back William and Mary dining-room chairs, with red velvet seats, that are handsome examples of these somewhat rare pieces. From the "Tapestry Room" opposite should have been brought



CHARLES II. OAK CHEST INLAID WITH MOTHER-O'-PEARL
EXHIBITED BY HUBERT ELLIOTT, ESQ.



OLD JAPANESE LACQUERED CABINET ON CARVED AND GILT WOOD STAND
EXHIBITED BY J. BUCHANAN, ESQ.



EARLY ENGLISH BAROMETER
ON LACQUERED COLUMN AND
BRASS STAND EXHIBITED
BY P. D. GRIFFITHS, ESQ.

two very fine specimens of William and Mary cabriole-legged, tall-backed walnut dining-chairs with carved splats, lent by Mr. Percival Griffiths, and strangely attributed to Queen Anne's reign. These two chairs belong not only to William the Third's day, but to the earlier part of his reign. They are even

The Loan Collection of Old Furniture

rarer than the cane-backed William and Mary dining chairs just noticed, for they were very costly to make, and before they had time to come into general vogue, even in the houses of the well-to-do, the smoother and plainer type of chair that came in with 1700 and Queen Anne had wholly swept them out of fashion. These chairs show the early form of the cabriole leg that came in with Dutch William, and in which the hoof, and indeed the leg, are clearly seen. On the other hand, the Queen Anne walnut double-seat (or love-seat), and the two exquisitely caned Queen Anne walnut chairs, would have greatly enhanced the illusion of Mr. Davis's handsome Queen Anne room, whereas now they put out the effect of the Grinling Gibbons one. These two Queen Anne chairs of Mrs. Macquoid's, with their finely meshed cane seats, and their cane backs, up the centre of which passes the straight-sided upright splat of typical Queen Anne style, are inlaid upon this centre upright splat with the little marquetry "reserve" so characteristic of the decadence of marquetry, and of its banishment, except in those little survivals during the years that followed Dutch William's death. The cresting of the back and the early Queen Anne cabriole legs give their date.

Mr. Wetherfield, renowned for his unique collection of old English clocks, sends two long-case (or



JACOBEOAN CHAIR EXHIBITED BY LORD SACKVILLE

"Grandfather") clocks which, according to the style of their marquetry, belong, the one to William and Mary's earlier days, the other to the end of William's years. It is a nice question whether the makers of clock cases did not continue to employ a marquetry that had gone out in all other forms of furniture with Dutch William's death. Personally, I think that these two handsome clocks belong to William's days. The earlier of the two shows the marquetry of the greatest period, from 1685 to 1695, and its employment proves the greatest skill, as displayed in the round columns on either side of the clock's face. A very rare clock, such as it must be difficult to match, is Mr. Wetherfield's repeating table clock, with inlay that points to Charles the Second's years, the repeat being given forth by pulling a cord. A lac clock, of remarkably fine design, shows rare beauty of form for an English table clock of this period.

Mr. Eden Dickson's inlaid cabinet, which has become a standard piece, adds greatly to the interest of the exhibition; and many who know it from reproductions will be glad to make acquaintance with the original. Beautifully preserved as is this marquetry cabinet, made in the years from 1685 to 1690



JACOBEOAN CHAIR EXHIBITED BY LORD SACKVILLE



MAHOGANY CHAIR-BACK SETTEE, *circa 1725*

EXHIBITED BY MALLETT AND SON, BATH

(probably nearer the end of James the Second's short reign than the beginning, in spite of the very marked Charles the Second twist-stand), it has not the rich, warm effect of the oystered walnut, due largely to the greener and more sickly colour of the laburnum from which the oysterings are cut in the bandings to the marquetryed ovals of the doors, and it suffers from the square blocks of wood which have taken the place of the original bun feet—for if these square blocks be the original feet, the designers do not deserve the eulogy evoked by their otherwise handsome craftsmanship. Note here the characteristic ovolo frieze of the cabinets of late Charles the Second,

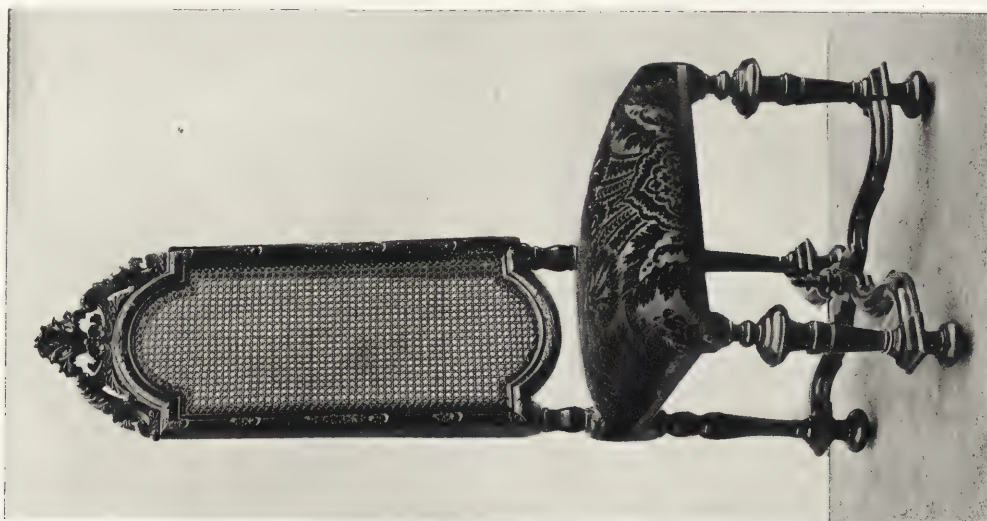
James the Second, and early William and Mary years. Here we have the free use of the green-stained ivory leaves so typical of these years; and the doors are framed in the sand-burnt laurelling which came into wide vogue about this period. Such a piece of marquetry as this calls for the gay background of tapestry against which it was meant to stand.

Before leaving the lacquered pieces, however, the rich lacquer cabinet on a handsomely carved stand, lent by Mr. James Buchanan, attracts the eye. Here we have a splendid specimen of the lacquered cabinet and the beautifully carved gilt stand of Charles the Second's reign, of the years when his

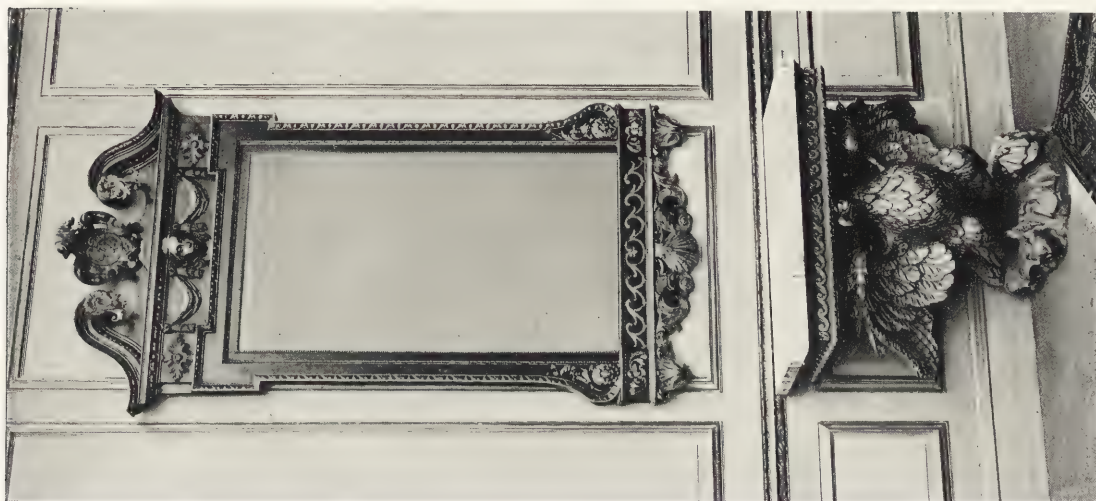


OAK GAMING TABLE

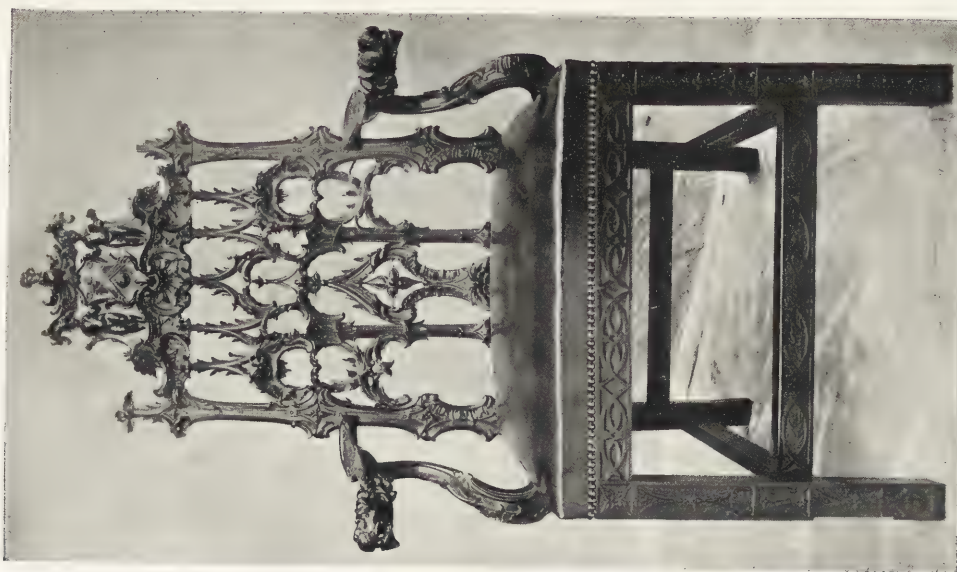
EXHIBITED BY LORD DE L'ISLE



WILLIAM AND MARY CHAIR
EXHIBITED BY LIEUT. L. WALKER-MUNRO, R.N.



GEORGE II. GILT WALNUT MIRROR
EXHIBITED BY E. G. RAPHAEL, ESQ.
CARVED AND GILT EAGLE CONSOLE TABLE,
ABOUT 1730 EXHIBITED BY C. C. ALLOM, ESQ.



THE MASTER'S CHAIR
EXHIBITED BY THE WORSHIPFUL COMPANY OF JOINERS



A CHIPPENDALE FITTED CABINET ENRICHED WITH FRET ORNAMENTS AND A PAIR OF CHIPPENDALE
PAGODA-TOP ARM-CHAIRS EXHIBITED BY P. FURNIVALL, ESQ.

French mistress, Louise de Querouaille, Duchess of Portsmouth, was supreme, and pouring French ideas into the rich homes in and about Whitehall—1670 to 1685—this particular cabinet being of a date about 1675. The brasses—hinges and lock-plates—are of exquisite design and workmanship.

Mr. Clarence Wilson's incised lacquer screen is another piece not easily forgotten—it is of very rare form and workmanship, and most unusual in its treatment of the lacquer.

A lacquer that draws all eyes is the handsome double-hooded cabinet on a chest of drawers of 1700.



OAK TABLE EXHIBITED BY THE DUKE OF MARLBOROUGH

The Loan Collection of Old Furniture

The brass bail-handles, fastened by brass wire within the drawers, the bold double-hooding cornice to the top of it, and the general form, give the date as being of the last year or two of Dutch William's reign. The sumptuous appearance of this tall furniture brings a glow into any room in which it is placed; it looks splendid in this Grinling Gibbons apartment. The large rounded feet are typical.

Other pieces of interest in the Grinling Gibbons room are the strongly carved gilt eagle console-table of the kind set up in the houses of the great during Queen Anne's and George the First's reigns; also a pair of walnut and gilt chairs with the crest of a peacock's tail, coronet of an earl, and eagle supporters of an earl's coat of arms let into the splats of the back under glass; a walnut smooth cabriole-legged card table, having the four circular corner-spaces dished for the candlesticks and inlaid in black and white of a most unusual style, lent by Mr. Cyril Butler; an old lacquered barometer, lent by Mr. Percival Griffiths.

Beside the Grinling Gibbons room is a *Queen Anne Room*, which was removed from a house near Holborn, and designed by James Gibbs about 1739, twenty-five years after Queen Anne's death, therefore more properly George the Second—its many fine qualities are marred by over-ornateness; an *Early Georgian Room*, also once in an old house in Holborn; and

a *Chippendale Room*. Of these three rooms, Mr. Allom's *Queen Anne* is in a slightly different colour to Mr. Davis's *Queen Anne*, which holds a loan collection. The *Early Georgian Room* shows the evolution under early Georges; whilst the Chippendale Room, with its very beautiful emerald green silk wall decorations set in carved gilt Chippendale edgings, is a fit background for the great cabinet designer's

splendid craftsmanship. The fireplaces in these rooms are superb specimens, both as regards colour and design. There is a sorry blank after this, which one wishes had been filled with a Sheraton, an Adam, and an Empire Room.

In the so-called *Tapestry Room*; in the little room next to it which frankly gives up all claim to represent anything in particular; in the *Queen Anne Room* lent by Mr. Davis; and in the open central conglomeration that stands like an island in the thoroughfare, there is not the slightest effort made to place the valuable and interesting pieces generously lent to the exhibition.

On the three walls of the Tapestry Room hang four pieces from the looms of the famous Gobelin manufactory. They are of Louis Quatorze date, when Audran was director of the looms, being a set made for the High Admiral of France, Alexandre de Bourbon, uncle to the King, as shown by the initials in the corners, the royal French arms, and the anchor



CHIPPENDALE BUREAU BOOKCASE
EXHIBITED BY MALLETT AND SON, BATH



QUEEN ANNE CARVED AND LACQUERED CHAIR
EXHIBITED BY GILL AND REIGATE



WALNUT AND GILT QUEEN ANNE CHAIR
EXHIBITED BY C. C. ALLOM, ESQ.



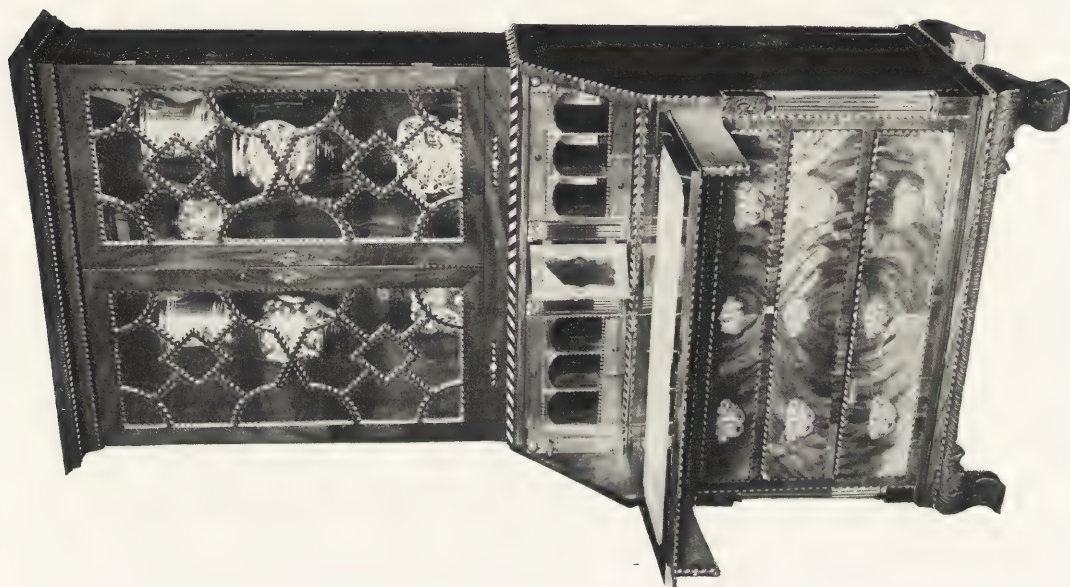
HEPPLEWHITE MAHOGANY WINDOW SEAT
EXHIBITED BY H. T. HALL, ESQ.



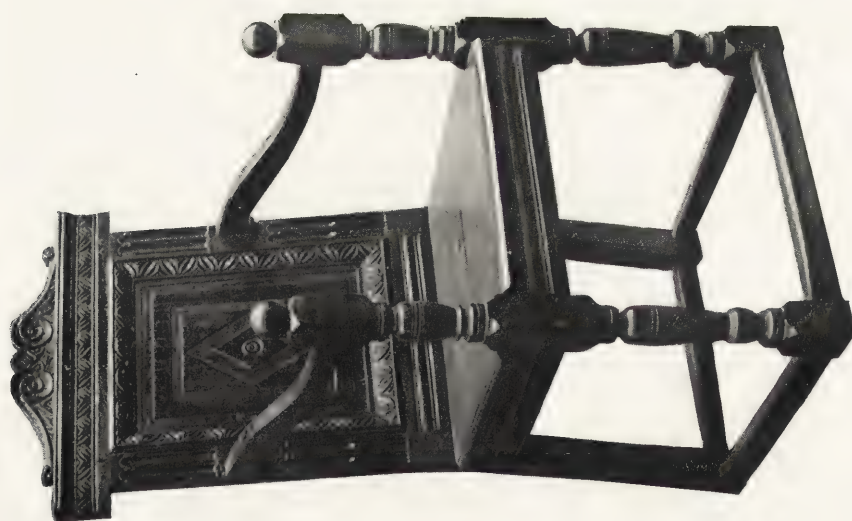
ENGLISH CHAIR EXHIBITED BY
THE DUCHESS OF WELLINGTON



GOVERNOR'S CHAIR EXHIBITED BY THE
GOVERNORS OF THE MIDDLESEX HOSPITAL



MAHOGANY BUREAU BOOKCASE WITH EBONY AND
IVORY INLAY, SLIGHTLY CARVED, *circa* 1730-40
EXHIBITED BY MESSRS. GILL AND REIGATE



ELIZABETHAN CHAIR EXHIBITED BY
THE WORSHIPFUL COMPANY OF CARPENTERS



CHARLES II. WALNUT OVERMANTEL WITH NEEDLEWORK PANEL

EXHIBITED BY ALEX. ARGENTI, ESQ.



OLD DECORATED SATINWOOD WINDOW SEAT WITH CANE BACK AND ARMS

EXHIBITED BY LADY WERNHER





Painted by G. Morland

Engraved by B. Dutronc

THE SQUIRE'S DOOR

The Loan Collection of Old Furniture

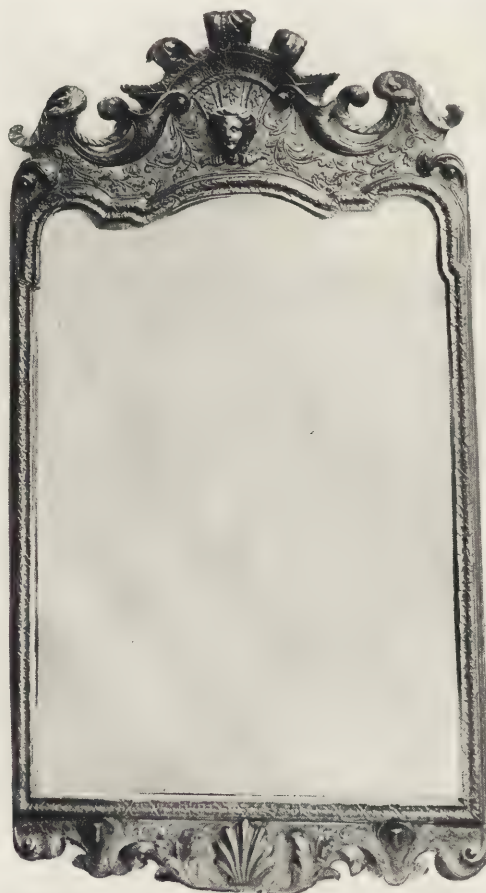


ADAM AND-EVE CHAIR, ABOUT 1730, FORMERLY THE
CHAIRMAN'S CHAIR OF SOME COMPANY
EXHIBITED BY MRS. STORR

beneath the arms. Here are displayed Mr. Cyril Butler's historic set of loop-backed chairs, including the triple-seated walnut settee (or triple chair), and an armless and an arm loop-backed chair belonging to a set made by Chippendale about 1735, the angles of the uprights of the back (or broken-angle uprights as they are sometimes called) showing the earlier Chippendale (or Hogarth) style, whilst the opened curved strapping of the woodwork of these backs, and the greater sympathy of the design between the back and legs, show the coming of the middle Chippendale style of 1740, when elegance of shape usurped the more solid forms of the preceding twenty years (or early Chippendale). These pieces are part of the set presented later to Marie Antoinette, half a dozen of which are at the Louvre to this day, Mr. Butler's pieces having returned to England about 1810. The strange part of the tradition is that they undoubtedly did belong to Marie Antoinette; but

that Chippendale made them for her is preposterous—considering that the ill-fated Queen was not then born—indeed, was not born until some fifteen years afterwards.

Chippendale largely possesses this Tapestry Room. Here is the huge "Adam and Eve chair," obviously once the chairman's seat of some city company, lent by Mrs. Storr, of Edenbridge. It is a vast affair, to display Chippendale's gifts as carver, rather than a useful piece of furniture—the carving being of marked skill. The same may be said of the huge Chippendale "Master's chair" lent by the city Company of Carpenters, the handsome design of which is spoilt by an ugly footrest which cannot have been made by such a supreme master of his craft as Chippendale, but is surely a later and Philistine addition that goes far to wreck the beauty of the whole. Near by is another "Master's chair" lent by the city Company of Joiners, and made by Chippendale in his most ornate "Chinese-Gothic" mood—exquisite as to carving, and nearly as preposterous as the other



ENGLISH CARVED AND GILT MIRROR
EXHIBITED BY CHAS. DAVIS, ESQ.

two as to size, but carved out with rare craftsmanship, as befitted the Joiners' Company for which it was planned.

Three very interesting Chippendale chairs, two with arms and one armless, shown by Sir Spencer Ponsonby-Fane, an armless chair and a corner chair, lent by the Duchess of Wellington, add to the Chippendale atmosphere of this room; whilst Mr. Theodore Bassett lends a very fine example of early Chippendale armchair with eagles' heads at the end of the arms, showing the Chippendale design of



CARVED AND GILT CONSOLE TABLE, ABOUT 1740
EXHIBITED BY C. C. ALLOM, ESQ.

about 1730 trying back to its Queen Anne origins. The hooped back and cresting are very Queen Anne; the arms, with their eagle-headed ends, their shape, and their up-rights, are markedly of about 1725 design; whilst the beautifully carved cabriole legs and claw-and-ball feet show its creation to have been about the year 1730. The seat is covered with its original needlework. The Duchess of Wellington also sends

to the little room next door a couple of fine early Georgian Chippendale chairs which should have been



MODERN ROOM, AFTER THE STYLE OF SWAN, THE ARCHITECT, A TYPE THAT WAS CONTEMPORARY WITH CHIPPENDALE THE CORNICE IS CLOSELY IN KEEPING WITH CHIPPENDALE'S WORK, AND THE MANTELPIECE AND DOOR ARE VERY FINE EXAMPLES OF THE WORK OF THE CHIPPENDALE TIME

EXHIBITED BY WHITE, ALLOM AND CO.

The Loan Collection of Old Furniture

kept with the others. The superbly carved Grinling Gibbons swags of flowers and fruits from the façade at Holme Lacey that lie upon the floor of the Tapestry Room would also have been in better keeping in the Grinling Gibbons room.

The Duke of Marlborough lends a white marble-topped gilt table of handsome form. The heavy and justly proportioned mahogany cabinet given by George the Fourth to Augusta, Duchess of Cambridge, has been generously lent by the Princess of Wales, and is obviously Chippendale in inspiration.

Chippendale again is the carved mahogany square-shaped little table lent by Mr. Sydney Martin; and a very beautiful example it is of the great master's artistry. Almost more beautiful is the little Chippendale table, with the slender and graceful legs and claw-and-ball feet, lent by Mr. Percival Griffiths.

In the company of such fine specimens of Chippendale's skill, the heavily-built but well-modelled wine-table, sent by the Rev. Randolph Berens,



CARVED AND GILT CONSOLE TABLE WITH SIENA MARBLE TOP, ABOUT 1725
EXHIBITED BY WHITE, ALLOM AND CO.

carved with the date of 1701, that hangs in the next room, and that draws all eyes to it, for it is the weapon that Robinson Crusoe has made immortal. This same little anteroom to the tapestry-room holds two Chippendale gilt mirrors, lent by the Company of Carpenters.

In the Queen Anne room, designed by Mr. Davis,

there is somewhat of a medley. The only attempt at the Queen Anne period is a large piano by Broadwood, designed on the walnut and gilt lines of the celebrated gilt and walnut settee and chairs belonging to Lord Cholmondeley. Sir Henry Hoare's George the Second walnut and gilt shell-back settee comes a little nearer to its surroundings; the Middlesex Hospital sends its chair for the Chairman of its



INLAID AND CARVED OAK ELIZABETHAN COURT CUPBOARD WITH
MARQUETRY PANELS EXHIBITED BY H. T. HALL, ESQ.



CHINESE LACQUERED SCREEN

EXHIBITED BY CLARENCE WILSON, ESQ.



SPECIMENS OF OLD WORCESTER CHINA

EXHIBITED BY DYSON PERRINS, ESQ.

The Loan Collection of Old Furniture



PART OF A FINE WILLIAM AND MARY ROOM FROM AN OLD HOUSE NEAR HOLBORN CARVING BY GRINLING GIBBONS
THE COLOUR IS SIMILAR TO THAT IN THE COUNCIL CHAMBER OF ST. JAMES'S PALACE EXHIBITED BY WHITE, ALLOM AND CO.

Board of Governors, which is one of the elaborate affairs designed by Chippendale, apparently to pronounce the importance of such functionaries; Chippendale is again said to be represented by a dainty little cabinet with harewood panels, which I fancy is more of Sheraton's period, lent by Mr. P. Furnivall; he is again questionably represented by a work-table lent by Sir Henry Hoare, which was made for the Princess Charlotte, with painted panels, the general lines of which, and particularly the legs, suggest a later creator. Altogether a room as unsatisfactorily furnished as it is well designed.

The island of mixed furniture in the main thoroughfare pretends to no period—and its pretence

is justified. From amidst the tangle one slowly defines details of its promiscuity. A painted Adams drawing-room settee, lent by Sir Henry Hoare, is a rare and exquisite example of the great architect's dainty sense of form and colour. The balance of form is well supported by the delicate rose and blue and silvery harmony; and the detailed carving of the painted wood is wholly charming. Lady Battersea lends two finely decorated painted Adams chairs, which keep it worthy company. These pieces rustle with the silk and brocade of the ghosts of the dandified folk who sat upon them. Lord Darnley's white and gold Adams chair ought to have been set near these other examples of his design, with its

cane back and seat. Messrs. Daniels show a vastly interesting satinwood commode embellished with remarkably fine marquetry, and painted by Angelica Kauffman in her best manner.

Hepplewhite is represented by one sole specimen—a little "window seat," lent by Mr. H. T. Hall. Nor is Sheraton much in evidence, though a caned and painted double seat by him is lent by Lady Wernher. An open fret Chippendale chair, in his Chinese manner at its best, is lent by Mr. P. Furnivall, and shows the master in this quaint later stage of his development; whilst Mr. E. G. Raphael's Chippendale ladder-back chair gives us the master craftsman at the close of his career, about 1770. Mr. Lewis lends a couple of mahogany vases mounted in metal.

To many it will be of keen interest to see the original and famous painted and inlaid satinwood cabinet made by Seddon, Sons, and Shackleton, in 1793, to the design of Sir William Chambers, and decorated with paintings by William Hamilton, R.A., to the order of Charles the Fourth of Spain. For here it is in all its over-ornate and incommensurable uselessness and overdone formality. Its chief charm to me lay in the fact that the grandson of this same Seddon, an old man of over eighty, and himself a retired cabinet-maker, had just been to gaze upon the piece as I arrived.

It would not be fitting to leave this historic survey of the decorative arts as applied to the furnishings of the English home of the past without some reference to the excellent displays made by several well-known dealers. Messrs. Mallett & Son, of Bath, show fine collections appropriate to the three rooms of the periods of Queen Anne, the early Georges, and Chippendale. And the Tudor House, furnished

and set up by Messrs. Gill & Reigate, will give perhaps a better idea of the period to the man in the street than any other part of the exhibition, reproducing as it does so prettily the conditions and surroundings in which our ordinary Tudor and Elizabethan ancestors lived.

The *Tudor House*, built in 1563, in good Queen Bess's early years, has been carried into the grounds of the Exhibition and set up in a little Elizabethan garden, a fascinating object, that will greatly increase the old English love of a beautiful home. This is such a house as our ordinary well-to-do ancestors lived in when Shakespeare wrote in London town. It is a homely, delightful place, that gives a much better idea of the Englishman's life of those old days than the palatial residences so dearly loved of writers upon old furniture, which had as much to do with the Englishman's life as Buckingham Palace or Hampton Court or Penshurst to-day. The interiors are wainscotted with panelling brought from three or four old English houses, and are in themselves alone a rare lesson. Here, too, are mostly genuine old pieces, two very

handsome cane-backed tall dining-room chairs of James the Second's hurried reign, when chairs with backs were first used at meat. Here the very fine day-bed, of about 1665, seems in place, though it, like the James the Second dining-room chair, is somewhat late in date for its surroundings. Here are three or four remarkably good marquetryed pieces of Charles the Second's and James the Second's and William and Mary's days. But it is to the excellent display of Tudor and Jacobean oak pieces, ranging from a superb oak drawing-table, with great bulbous legs, to Jacobean oak joined stools, that the charming Tudor House owes its chief fascination.



CARVED MAHOGANY CHIPPENDALE FIRE-SCREEN WITH BANNER IN PETIT-POINT NEEDLEWORK
EXHIBITED BY P. D. GRIFFITHS, ESQ.

The Loan Collection of Old Furniture

Mr. Cockshut lends several cases of Chelsea and Worcester china, which are of high value.

Collectors and students of English china will find Mr. Dyson Perrins's group of old Worcester. This famous ware, created by the skill of a Fellow of Merton, Dr. John Wall, who discovered in 1750 a porcelain difficult to surpass either for perfection of "union of body," or for "glaze," or for "translucency," and coming to the pretty business with rare artistic taste, he deserves all the credit for his invention, whether he owed as much to the unfortunate Thomas Frye of the Bow factory or not. Here may be seen the early tendency to imitate the Eastern porcelains in design as well as porcelain before the Worcester craftsmen had become confident enough to originate on their own account—a tendency more natural than the critical are inclined to allow, and not wholly to be accounted for on the grounds that Dr. Wall's first designers were inexperienced. After all, English china was in its beginnings nearly always a sort of attempt at



SATINWOOD CABINET EXHIBITED BY LADY WERNHER



CARVED MAHOGANY SHAPED CHIPPENDALE TABLE
EXHIBITED BY SIDNEY MARTIN, ESQ., F.R.S.

forgery. Wall himself was a painter of no mean order. The young collector will see pieces that will help to rid him of the baffling problem raised by Dr. Wall's mistake in not starting with a Worcester mark—a problem further befogged by the fact that the mark was put on the ware before it was glazed; and the decoration being generally put on after glazing, a copy of the Japanese style is found with the Meissen swords for mark, and the like. Mr. Dyson Perrins's early Worcester is particularly interesting as a record of the experiments that led through bafflings and successes to the much sought after pieces with birds and Watteau figures on a blue ground.

Of red lacquer, considering the vogue that has set in for it, there are very few examples, the Duchess of Beaufort lending a red lac chair—a Gothic oak credence, by the way, being a contribution from the same collection. There is likewise a very small display of "ancient lights," Mrs. E. Neville Jackson sending a twelve-light solid brass old English chandelier. Of out-of-the-way pieces,

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OCTAGONAL ENGLISH WORK-TABLE
EXHIBITED BY CHAS. DAVIS, ESQ.

English furniture, is an interesting study of what may be done to beautify this usually hideous modern instrument by applying ancient forms to its ornamentation. Mr. Romaine-Walker's satinwood cabinet about exhausts the list of a loan collection that is likely to be remembered for many a long day. It is something of a pity that a complete set of chairs from the date of Charles the Second's Restoration to Empire Sheraton could not have been shown in their right sequence as the crowning part of the display; nothing would so well have illustrated the superb craftsmanship of the English furniture-makers of the past.

As regards china, there are several loan collections that

Mr. Sydney Greville contributes a tripod table; the tea-table with the stand composed of three dolphins is a very rare example of these pretty furnishings, and a curiosity in its way, being, however, somewhat heavy in general effect. Lord Tweedmouth's handsome piano by Erard, made by Wright and Mansfield, though scarcely coming under the head of old

are well worth dwelling upon. Lustre ware, which has had such a vogue of late years, is represented by thirty-six very extensive pieces, lent by Mr. William Ward; Mr. Trapnell exhibits a considerable number of specimens of Bristol china; there is a set of Chelsea of an elaborate kind. Of glasses Mr. Kirkby Mason has the most important display, consisting of picked pieces



SATINWOOD FLOWER STAND, EXHIBITED
BY W. H. ROMAINE-WALKER, ESQ.



ADAM CHAIR EXHIBITED BY LORD DARNLEY

used by our forefathers in the sixteen-hundreds and seventeen-hundreds, chiefly drinking glasses, and largely of the shape so widely known as "fiat glasses"—in all some hundred and twenty-five examples.

Mr. Cockshut enlarges the scope of the china exhibit with a considerable group of valuable Chelsea and Worcester ware that are of the elaborate type. But some of the beautiful old factories, such as Lowestoft, are lacking, which seems a pity. Indeed the china has not brought out that enthusiasm that we associate with china maniacs, probably from the breakable nature of these precious things. Altogether this is one of the best artistic shows in London this summer.

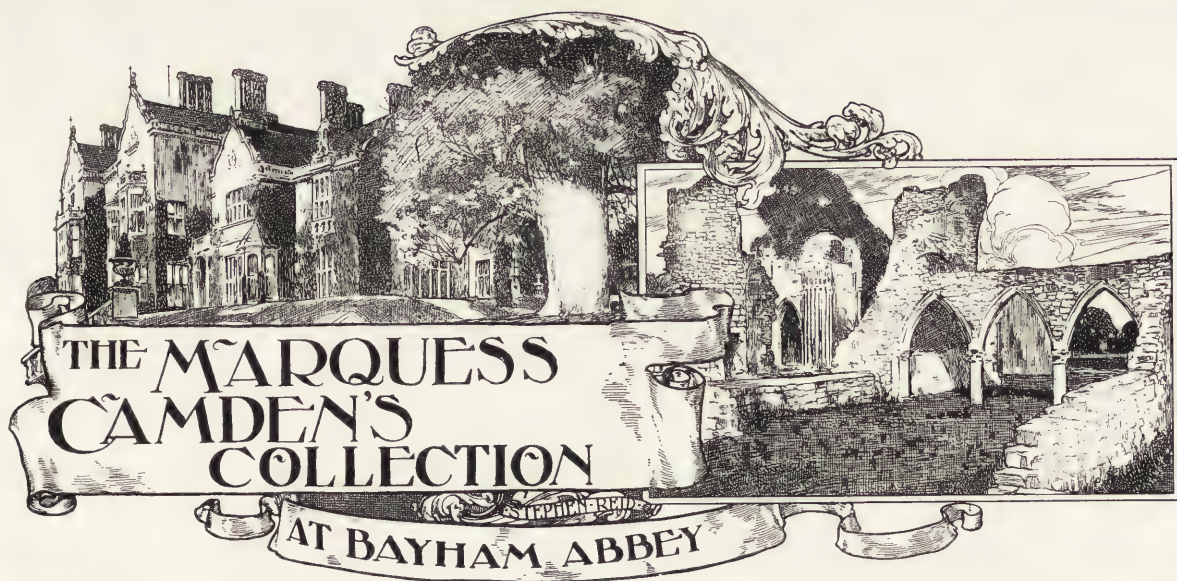




THE CREDULOUS LADY AND ASTROLOGER

BY P. SIMON

AFTER J. R. SMITH



Part II. Written and Illustrated by Leonard Willoughby

IN commencing the article on Bayham Abbey in the June issue, I touched briefly on the old Præmonstratensian Priory—the ruins of which still exist in great beauty; and I also traced the Pratt family back to Elizabethan times, mentioning certain members whose names must ever remain famous. So briefly, however, did I allude to one distinguished ancestor of Lord Camden, and so great were his services to the State, that I must be pardoned if for a moment I again refer to Sir Charles Pratt, created first Lord Camden.

This illustrious man shone both in the Senate and on the Bench in the respective capacities of Lord Chief Justice and Lord High Chancellor. Mr. St. John Colbran, to whose work I referred in

the first part of this article, speaks of Sir Charles as having earned his great celebrity by his honest and intrepid conduct in the well-known transactions connected with the arrest of Wilkes on the charge of libel in the publication of the scurrilous and seditious *North Briton*, No. 45. When the famous Demagogue was brought from the Tower before the Chief Justice on a *habeas corpus* on the 3rd May, 1763, Baron Pratt declared that the general warrant of Lord Halifax, the Secretary of State, under which Wilkes was arrested, was illegal, that the Secretary of State could not exercise arbitrary power over the King's subjects, and that his privilege as a member of Parliament protected Wilkes from imprisonment for a misdemeanour. The people and the City of



PART OF CANARY YELLOW OLD SÈVRES SERVICE

The Connoisseur

London hailed the decision of the Court of Common Pleas with rapture, and Sir Charles Pratt became a popular idol. The Court of Common Council passed the following resolution: "That as the independency and uprightness of Judges is essential to the impartial

decision upon the validity of a warrant which had been frequently produced to, but, so far as appears to this Court, never debated in, the Court of Queen's Bench: by which he hath eminently distinguished his duty to the King, his justice to the subject, and

his knowledge of the law." Lord Camden's portrait was accordingly added to the Guildhall collection of great judges with the following inscription: "Hanc iconem Caroli Pratt Eq, Summi Judicis C B, in honorem tauti viri Anglicæ libertatis lege assertoris fide S.P.Q.L. in curiâ municipate poni jusserunt nono Kal. Mar. A.D. 1764 Gulielmo Bridgen Arm Præ Urb." Mr. Colbran continues: "In 1770 Lord Camden's honesty and independence again brought him into conflict—he was then the worthy occupant of the wool-sack—with the Ministry and Court Party, and he was peremptorily ordered to resign the Seals." This was an autocratic act of obstinate King George III. His successor, Charles Yorke, died suddenly after holding his high office for three days. The epigram writers of the time suggested that Providence had specially interposed to



[CHINA CABINET CONTAINING] CROWN-DERBY SERVICE

administration of Justice, and one of the best securities to the rights and liberties of the subject, this Court, in manifestation of the just sense of the firmness and integrity of the Right Honourable Sir Charles Pratt, Lord Chief Justice of H.M. Court of Common Pleas, doth direct that the freedom of this City be presented to his Lordship, and that he be desired to sit for his picture to be placed in the Guildhall, in gratitude for his honest and deliberate

enable Lord Camden to be re-appointed Lord High Chancellor. Jeremiah Markland thus apostrophises the Duke of Grafton:—

"How strangely Providence its ways conceals!
From Pratt it takes, Yorke it takes from, the Seals.
Restore them not to Pratt, lest men should say
'Thou'st done one useful thing in this thy day."

Lord Camden never again held the Seals, though he accepted the high office of President of the

Bayham Abbey

Council. He was an accomplished musician, and intimate with Garrick, who was very proud of the honour of having had the company of "the little lawyer," as the great player styled him to Boswell at his breakfast table; but the Earl gave some umbrage to Goldsmith for not treating him with due distinction, and he was not altogether obsequious enough to Johnson to earn "the great Dictionary maker's" approbation. He was distinguished among other virtues for the possession of a good cook and a capital cellar of wine. A story is told of him during

a visit at the house of Lord Dacre, in Essex.

Accompanying a gentleman, notorious for his absence of mind, in a walk which brought them near the parish stocks, the Chief Justice, desirous to know the nature of the punishment, requested his friend to impound him. But the absent-minded friend sauntered on and forgot the illustrious captive. Lord Camden tried in vain to release himself, and on asking a countryman, who was passing, to

liberate him, he was only laughed at by the peasant, who replied, "Ha, thou wasn't set there for nothing, I've warrant." Deliverance at length arrived from Lord Dacre's household. Some time afterwards, on the trial of an action for false imprisonment against a magistrate by some hapless wight, who had been set in the stocks, on the counsel for the defendant treating the charge with ridicule and declaring it was no punishment at all, his Lordship leaned over and whispered, "Brother, were you ever in the stocks?" The counsel indignantly exclaimed, "Never, my lord!" "Then I have been," said the Lord Chief Justice, "and I can assure you it is not the trifle you represent it." This great lawyer died in 1779, and was the great-great-grandfather of the present holder of the title.

Turning from the ancient, I must now come to the modern story, and endeavour to give a slight impression of Bayham and its contents as it is to-day. But I cannot commence this without saying one word regarding the beauties of the surroundings of the house. It stands on the very extreme boundaries of the counties of Kent and Sussex, between the old-world villages of Frant and Lamberhurst. The small stream which flows through the park at the foot of the hill on which the present house stands divides the two counties. Though



ORDERS OF THE GARTER WORN BY FIRST AND SECOND MARQUESSSES CAMDEN

Lord Camden's house bears the venerable name of "Abbey," it is quite a modern house, built some thirty years ago by his father. It stands on high ground, 300 feet above sea level, and faces south, with perfectly charming views over the valley below, with the small stream widening here and there into lakes and pools. These are fringed in places with woods sweeping away in all directions, as far as the eye can reach. To the south-west of the house, in this valley, a peep of the ruins of the old Abbey standing on the brink of a large pool is caught. A few old arches, now carefully preserved, are all that is left of what was once one of the most beautiful of our Abbeys. The approach from Frant, some $2\frac{1}{2}$ miles distant, is perhaps one of the most charming that can be imagined. On the north side of a valley



CARVED OAK SIDEBOARD, ON WHICH IS THE GERMAN EMPEROR'S CUP AND TWO OF THE SILVER-GILT DISHES IMPRESSED TO EARL CAMDEN AS PRINCIPAL SECRETARY OF STATE

the drive winds, bordered by masses of rhododendrons, interspersed by broom and gorse. Through wood and spinney, across stream or skirting by the lake, almost wild, yet beautifully tended, it is an approach which few houses can vie with. The house itself resembles anything but an Abbey, and was doubtless designed for a roomy and very comfortable country gentleman's seat. It is built of stone—"Kentish rag"—and is a long, straight building with a wing, in which are contained the kitchens and offices. The stone is bluish grey in colour, rough dressed, and gives a very substantial appearance to the house. Gables and tall chimneys are much in evidence, and seen from beyond the lake on the south side, standing in grounds, its terraces one blaze of colour, it is distinctly a picturesque-looking building. The principal rooms overlook the valley previously alluded to, and contain the objects of art and interest illustrated and described. The hall is divided practically into two halls by pillars, one being the entrance, and the other the staircase hall on the right of it. Facing is a corridor running the

entire length of the house; this, again, is divided by a series of very effective Doric columns, forming a sort of arcade. The first object noticeable on entering is an old oak hall table, which bears the mark

17 W. G. M. 30

It is very massive and long, and was found in an old farmhouse on the estate. It is not known to whom the letters refer. Above this hangs a trophy of Eastern knives, daggers, and swords collected by Lord Camden. Here also are some old yeomanry regimental colours, and a fine specimen of bison's head shot by Lord Camden in Ceylon, 1896. These, together with naval swords and cutlasses on the walls, and some old inlaid Dutch chests and Chippendale chairs, a fine organ, and a small brass cannon, are the chief objects of interest in the entrance hall. The square staircase hall, around which a very handsome balustraded staircase winds, is well lighted and spacious. It contains several fine pictures, of Elizabeth Jeffreys, Baroness Camden, 1779; George Charles, 2nd Marquess Camden, by

Bayham Abbey

Wildman; and John Jeffreys, 1st Marquess, 1759-1840, by Hoppner, 1806. This is a very large picture, depicting the Marquess in his robes as Knight of the Garter. Surrounding this effectively hung work are portraits of Harriet Murray, Marchioness Camden, 1854, wife of George Charles, 2nd Marquess, by Wildman. This lady was the daughter of the Bishop of Rochester. There is also a portrait of the Bishop of Rochester by Falkner, and one of the Rt. Hon. W.

Pitt, M.P., 1759-1806 (by Hoppner), who was the friend and colleague of the Lord Chancellor Pratt, the first Earl. These, together with a portrait of William Carey, Bishop of St. Asaph, are the chief pictures of interest here.

In the corridor at the foot of the stairs, from which all the reception rooms open, is a considerable amount of very valuable china, and several fine cabinets. One by the bottom step of the stairs is of Oriental lacquer, with folding doors enclosing drawers. Close to this, and facing the stairs, is a large cabinet, carved in black oak, containing a quantity of Crown Derby china, green, with the rose pattern. This beautiful and valuable service is in splendid condition. A Queen Anne cabinet further on also contains much china, much of it profusely gilt; while yet another carved oak cabinet is filled with Sèvres,



ORMOLU-MOUNTED CELADON INCENSE-BURNER

white and yellow, with birds painted in centre and on sides. On some handsome console tables stand tall mirrors, while busts on stone pedestals and some large Oriental vases help to make this corridor very attractive. One portrait outside the library door is of the Duchess of Marlborough, the grandmother of Lord Camden; this picture, however, is a good copy of the one at Blenheim. Turning to the right, down the corridor, a door on the right leads to the library.

This delightful room faces west and north, and is a large and comfortable apartment, having a bay at the west end. Around the walls are many volumes in walnut cases carved with a fruit design.

There is nothing of special interest to mention regarding works of art in this room. Facing the library door is the door to the drawing-room, the first of the bright, sunny rooms which face south. It is almost white as regards the treatment of the walls, having only ribbon bordering in green. The ceiling is handsomely moulded, and the furniture generally is of the modern, comfortable order, rather than of the elegant and showy Louis XV. or XVI. style, which, if beautiful and artistic to look upon, is scarcely the ideal of rest or comfort. There are several objects of interest in this room, the chief of these being contained within a glass-topped table. They



POINT D'ALENÇON



WAITER MADE FROM GOLD BOXES CONTAINING FREEDOM OF TOWNS PRESENTED TO EARL CAMDEN

consist of the Orders of the Garter, which belonged to the 1st and 2nd Marquesses; gold snuff boxes, and boxes which contained the freedom of cities, presented to the Lord Chancellor. One of these is made of heart of oak and gold. The pictures are water-colours, some of which are of Bayham Abbey. Some interesting old globe-shaped celadon with Louis XV. ormolu mounts incense pots are of value, as are also several large Oriental vases, some of which hold great palms. The gilt wall brackets, in Adam style, fitted for electric lights, are extremely graceful and effective. Of the furniture, a small table, with *bean-shape top*, ormolu decoration and Sèvres plaques, is fascinating.

The *salon*, which opens from the drawing-room and divides it from the dining-room, measures some 66 ft. in length by 27 ft. in width. It is entered by three sets of double doors, painted white and gold, as is also the moulded ceiling. In the centre of the south side is an oriel window containing a statue, surrounded by masses of palms and flowers. The walls are hung in crimson silk, while the dado is white. This fine apartment possesses a splendid floor, and is used chiefly for balls, and is thus kept with very little furniture in it. Around the walls are gilt console tables with marble tops, on which is a considerable quantity of Sèvres and Oriental china.

Several very massive gilt-framed Chippendale chairs, covered in silk brocade; two very plain chairs, used by Lord and Lady Camden at the coronation at Westminster; and a grand piano, are all the furniture kept here. The feature, however, is the pictures, which are seen to great advantage. The best of these is one by Reynolds, of Frances Molesworth, Viscountess Bayham, Marchioness Camden, who died in 1829. This lady was wife of John Jeffreys Pratt, 1st Marquess Camden, and was daughter of William Molesworth, of Wembury, Devon; she was 1st cousin of Lavinia Countess Spencer, whose portrait by Reynolds is at Althorp. It was first as Mrs. Pratt, and then as Lady Bayham, that this lady sat to Sir Joshua in 1786, when in May of that year her husband became Viscount Bayham; he was created Marquess in 1812. This picture is valued at £20,000. Other pictures here are of George Charles Pratt, 2nd Marquess, by Lawrence; Colonel Barri, by Reynolds; John Charles, 3rd Marquess, 1840-1872, by Hon. John Graves; Charles William Stewart, 3rd Marquess of Londonderry, 1854, by Lawrence; Earl of Euston, by Romney—George Henry Fitzroy, Earl of Euston, afterwards 4th Duke of Grafton, K.G., 1760-1844—this picture was painted by Romney for Marquess Camden, who was co-member with Pitt for the University of Cambridge, 1784—it was sent to



SILVER-GILT TRAY IMPRESSED TO EARL CAMDEN

Bayham Abbey

Ireland to the Marquess, who was Viceroy there; it is particularly mentioned in the life of Romney by his son; Lady Clementine Augusta Churchill, Marchioness Camden, by Hon. Henry Graves; John Jeffreys Pratt, 1st Marquess, K.G., 1759-1840, by Gainsborough; Lord Chancellor Camden, 1st Earl, 1714-1794, by N. Dance; John Jeffreys Pratt, 1st Marquess, by Wildman; Lady Caroline Anne Stewart, 1794-1827, by Lawrence; Hons. Sarah, John and Jane Pratt, 1767, by Dance; Alexander Stewart, of Ardes Dougal, by E. W. Eddis; George Charles, 2nd Marquess, K.G., by Eddis; and a picture of a youth in a blue coat, by Kneller. These pictures are lighted at night by electric light, behind semi-circular metal screens, in the most successful manner. It will be readily understood that they form a most valuable collection, of which several illustrations were given in the June issue of *THE CONNOISSEUR*.

The dining-room, which corresponds in size with the drawing-room, measures 45 ft. in length by 27 ft. in width. It is lighted on the south side by a large bay.

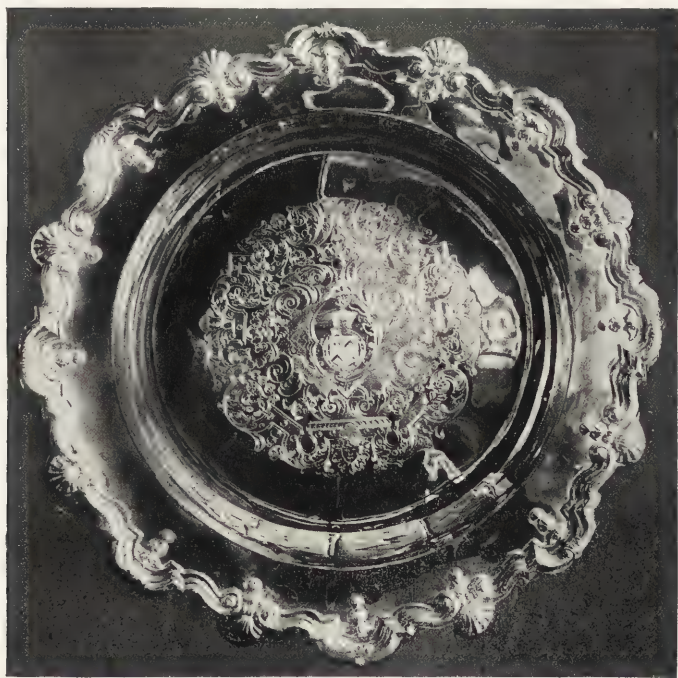
The pictures here, also, are of great interest, and are chiefly of Lord Camden's distinguished ancestors. The most conspicuous is that of Lord Chancellor Camden, by Reynolds. This is a magnificent work, full length, depicting the Lord Chancellor seated in his robes. The upper part of the figure is engraved by Meyer, in Cadell's *Contemporary Portraits*,



LOUIS XVI. TABLE WITH SÈVRES PLAQUES

1811. Another picture of Sir John Pratt, Lord Chief

Justice of England, by Thomas Murray, depicts the judge in a scarlet robe, wearing a long wig, and holding a glove in his right hand. A curious portrait here, by Marc Gheerardts, is of William Camden, the Antiquary and Historian, 1551-1623. This picture was exhibited in the loan collection of portraits at South Kensington, 1866. Other pictures here are of George John, 2nd Earl Spencer, K.G., by T. Phillips; Rt. Hon. W. Pitt, by Romney; Augustus Henry Fitzroy, 3rd Duke of Grafton, K.G., by Hoppner; Arthur Wellesley, Duke of Wellington, K.G., by Lawrence; Lord Ashburnham, by Hoppner; Charles Pratt, 1st Earl Camden, by Reynolds; John Pratt, of the Wilderness, by T. Murray; William Pitt, 1st Earl of Chatham; Lady Frances Anne Pratt, by Sir W. Beechey, P.A., and a small painting by Teniers. In connection with the dining-room, mention must be made of the plate, of which there is a considerable quantity, much of it being of great interest. Of the modern pieces, the German Emperor's



SILVER-GILT TRAY IMPRESSED TO EARL CAMDEN



GOLD CUP GIVEN BY GEORGE III. TO HIS GODSON, VISCOUNT BAYHAM

Cup stands 2 ft. 6 in. high, and is of silver, and bears the portrait of the Emperor in enamel. It was won by Lord Camden's yacht, the "Fiona," in 1903, in the race to Heligoland. Of the waiters, in gold and silver, a round gold dish has an inscription: "This ornamental waiter was made for the allowance for plate which was impressed to the Earl Camden, as one of His Majesty's Principal Secretaries of State in 1804-5." Another gold waiter is inscribed: "This waiter was formed out of gold boxes presented to His Excellency John Jeffreys, Earl Camden, when Lord Lieutenant of Ireland, by the Corporation of Kilkenny, Trinity College, Galway, Waterford." There are also the coats of arms of the foregoing places engraved. On a similar waiter made from gold boxes are the arms of Cork, Limerick, Youghal, Londonderry, and Castlebar. They are both solid gold. A gold christening cup, presented by "His Most Sacred Majesty King George III. to his godson George Charles Viscount Bayham, 6th June, 1799," is very handsome, and naturally greatly valued. The oak

sideboard in the dining-room is exceptionally finely carved with elaborate detail all over. The boudoir and Lord Camden's room are both very charming rooms, artistically decorated, and full of interesting objects of a private character. There is, however, a fine Louis XV. writing table, and also several smaller tables of value, and a large water-colour painting of Bayham in Lady Camden's room. Lord Camden's room is kept in red, which tone shows up well the china on the walls, above and between which are stags' antlers. Cabinets of china, an old grandfather clock, a Japanese screen, Chippendale tables, and a good deal of bric-a-brac all tend to make this a delightful apartment, with its quaint archway, underneath which is the entrance door. A most interesting relic of the Old Abbey is kept here in the shape of some old tile paving, which was discovered when Lord Camden was restoring the Abbey. These and some pieces of the coloured glass from the once beautiful abbey windows are of much interest. Bayham, with its collection, speaks eloquently

Bayham Abbey

of those great men who made the name of Pratt famous. It has probably occurred to most people that the fame, and even the present greatness, of many families is due entirely to the brilliancy of intellect of one solitary member. By this I mean that families who otherwise might have been quiet, retiring, and generally unknown county people, who for generation after generation have lived and moved in the same sphere, are suddenly raised to world-wide prominence, simply owing to the ability of the one member who is able to distinguish himself, and thus raises his family to rank and fame for ever. But one realises in this respect how seldom the mantle of ability descends upon the shoulders of the sons or grandsons of these great men; rather is it too often the reverse. But the case of the Pratt family is unique, for here we find a scion of an old county family—which had suffered great pecuniary losses during the reign of Elizabeth—working his way up, step by step, to the position of Lord Chief Justice of England in 1714. He married twice, and by his

second wife, his third son Charles rose, by his own efforts, to the highest offices in the State, was Lord Chancellor, and created Baron Camden, Viscount Bayham, and Earl Camden, and thus ennobled his family. Again, we find the son of this Lord Chancellor also filling high offices of State: Viceroy of Ireland, Recorder of Bath, and Chancellor of the University of Cambridge, and President of the Council. Ultimately he was created Earl of Brecknock and Marquess Camden, and a Knight of the Garter for his great services. This record of three men—father, son, and grandson—is, I think, unique, and a startling exception to the rule regarding sons not inheriting their father's abilities. The collection at Bayham has naturally much to do with these three great men. The present Marquess, who, like his great ancestor, the first Marquess, is Lord-Lieutenant of the County of Kent, takes a deep interest in his ancestral possessions as being the relics of those fore-elders who have made the name he bears imperishably famous in the nation's history of her greatest men.



POWDERED-BLUE OLD CHINESE JAR, WITH FLORAL DESIGNS PAINTED IN GOLD AND BIRDS AND FLOWERS IN COLOURS IN SHAPED PANELS ON WHITE GROUND

Pictures

The "Shakespeare Marriage Picture" By M. H. Spielmann, F.S.A.

Part II.

It was not without considerable difficulty that I traced this picture, of the story of which I already had a full record. During my search for the "Ashbourne portrait" of Shakespeare, Mr. Edward H. Holder, a skilful landscape-painter and picture-restorer of honourable fame, wrote to inform me that he knew where to find the "Marriage picture," which he well remembered seeing his father restore thirty-four years before, and of which he affirmed the paint and varnish were as old, hard, and dirty and the touch of it delicate and crisp, as they were asserted to be. After Mr. Malam's death the family had requested the help of Mr. Holder in disposing of it, and through his intermediary it was acquired for £30 by the Rev. W. A. Shakespear, curate of St. Benet's and All Saints', Kentish Town, living at 59, Albany Street, Regent's Park, incorrectly believed to have claimed descent from the poet. Mr. Shakespear died about the year 1898, and there for a time the clue was lost; but Mr. Holder

proceeded with his inquiries and fortunately discovered the picture at last in the possession of Mrs. A. B. Shakespear, widow of Lieut.-Colonel Arthur Bucknall Shakespear, who, while he was employed in Egypt, bought the picture from his reverend uncle for the sum of £50. Mrs. Shakespear is one of that comparatively rare and wholly delightful minority of collectors and

owners who take no inordinate view of the excellence and value of pictures simply because they own them; and she wrote at once graciously consenting to submit the picture to what tests I liked, adding, in reference to the old controversy, "it was then agreed and was since confirmed by experts who have seen the picture that though it was undoubtedly an old painting, the faces had been so much touched up at a later date that its value as a genuine portrait of the poet and Anne Hathaway is nil." To prove the picture's genuineness Mr. Edward Holder was burning to remove his father's work, for "if the picture could be established it



THE MARRIAGE OF ARNOLFINI AND JEANNE DE CHENANY
BY JAN VAN EYCK
NATIONAL GALLERY

The "Shakespeare Marriage Picture"

would enormously increase its value, and whatever we do we could not lessen it." Stipulating that the work should be done in my presence, Mrs. Shakespear agreed to the course proposed, "as it would be most interesting to know what's behind the veil; but it appears to me that Mr. Holder would have to remove so much work (either his father's or another's) that there would not be much picture left."

A close inspection convinced me that although genuine up to a point—that is to say, that the figures at the back were not additions, although the heads of the persons purporting to be Shakespeare and Anne had certainly been put in—the picture was not an ingenuous one. The white label on the wall looked honest, but the inscription, incomplete and damaged (perhaps purposely damaged) though it was, savoured, like its wording, of modernity. Moreover, there is an inscription including "dothe appere" in another Shakespeare fabrication attributable to Zincke. But who could accept the fair-haired, bald-headed, bearded man for a youth of seventeen? To this Mr. Holder replied that it was quite likely that his father, in cleaning off the hard varnish from the extremely thin painting of these remote figures, had had the misfortune to damage "Shakespeare's" head, and in "restoring" and repairing it he had painted in a head too old, based upon the bust or upon a print. This, in truth, proved to be the case, for when he began to use his spirit upon the part in point the baldness disappeared, and upon the damaged head the remains of a good scalpful of hair came into view; but whether the wreck of the newly-disclosed physiognomy was originally meant for Shakespeare there was no means of determining.

The inscription resisted the spirit solvent for a time, and then began to give way, just as might be expected from paint seventy years old or so; but the label was immovable. That was very puzzling, for there was no reason why the label should stand longer than the writing; and if the writing was false, what could have been the purpose of a blank label? The solution soon offered itself. At my request Mr. Holder began to work upon the wall next to the label—the wall which more than aught else should have been immovable—and it very soon began to give way, proving that what looked like a label was really a part of the original white wall as it used to be, while the rest of the background had been "faked" in. With this vanished all faith there might have been in the *bona fides* of the picture; and yet the interest of it, as a thing which had in its time excited so much controversy and raised such a ferment, and had been so ably championed, still

remains, though in a modified and altered form, for the lover of Shakespeareana.

From the first doubts had been expressed as to the genuineness of the inscription: so far as the sentiment and form were concerned, it smelt rankly, as I have said, of Zincke's quaint and impudent imitations, burlesques of Elizabethan and Jacobean verse, and the use of the word "lymnunge"—which was very properly challenged, as being applicable only to water-colour painting, and not to painting in oil. As this is a point of real interest, and of life and death importance to the character of the inscription, we may look into it more closely.

It was sought to establish the fact—indeed it was obviously a prime necessity—that the word was used in connection with oil-painting, essentially to portrait-painting. Citation was, therefore, made of Vertue's description of Charles I.'s collection of Lymnings or portraits (vol. ii., 1757) of the *Universal Magazine* (1748), in which, under the heading of the "Art of Limning," there is an engraving, wherein is represented an artist painting the portrait of a king in a studio hung round with portraits. But the fact is, in all eighteenth century works the original and the seventeenth century meaning of the word had become corrupted, and had been widened in its significance. Quotation was even made of the four opening lines of the forty-ninth stanza of "Venus and Adonis"—

"Look when a painter would surpass the life,
In limning out a well-proportioned steed,
His art, with nature's workmanship at strife,
As if the dead the living should exceed"—

indifferent to the manifest fact that there is here no hint whatever of oil-painting.

Remarking that Vertue's description as adduced by the apologists did actually refer to Isaac Oliver's miniatures painted wholly in water-colours, and in no wise in oils, I would point out one final and irresistible testimony from a rare little book (unknown to Lowndes) that lies before me, *The Excellency of the Pen and Pencil*, printed in 1668.

Herein no fewer than twenty-five pages are devoted to the art "Of Limning in Water-Colours" (followed by "Of Painting in Oyl"), in which the fullest and most minute directions are given "of necessities belonging to limning," of the materials of all kinds and methods of procedure so exhaustive that no doubt can possibly be entertained of the character of the art, whether of limning or of "miniture," with which it is sometimes employed as a controvertible term. Still earlier than this work is the manuscript direction-book for illuminators and limners entitled, *Mappae Clavicula*, which was at one time in the possession of Sir Thomas Phillips.

It is obvious, therefore, that the word "lymninge" is entirely misapplied in the inscription, which thus hopelessly exposes itself, the frequent fate of even so skilful and experienced a forger as Zincke was. That, perhaps, is natural enough. But what strikes us most is the extraordinary coincidence that should have brought into the hands of the younger Holder a picture which had almost certainly been doctored more than half a century before by his father's associate, and then finally been exposed, forty years later, by his son—a rather pathetic instance of the irony of fate.

Of this picture, H. W. Holder admitted that he had made a copy, which he used to illustrate a lecture delivered by him in Scarborough, before the Bar Church Mutual Improvement Society, on the 5th of April, 1876, when he made an able, but unsuccessful, defence of it. That picture must be in existence, but, as it was produced in some haste, there is little likelihood that, should it ever turn up, it could be mistaken for the original.

The size of the picture is $22\frac{1}{8}$ in. by $17\frac{7}{8}$ in., and is rimmed by a narrow painted border. The brown and white bearded man wears a brown habit, trimmed round the neck with fur and at the waist with velvet, and his brown stockings are tied at the knee with garters, outside breeches of a like colour. The woman is in a white cap, a short dark jacket tied round with a light girdle or apron string, and a dark green dress. The strange table, which looks little more than two feet high, is covered with a rich green cloth, bordered with amber fringe. On the cabinet, according to Mr. Malam's description, is a lion sejant supporting a shield, and a reclining man, "like the 'Dying Gladiator,'" but in reality a woman. Above the door is a picture said to represent (on no particular grounds that I can discover) *The Conversion of St. Paul*, and within the recess, where the hand-fasting is taking place, are the wedding-group, grimly clad in black—presumably out of delicate compliment to old Hathaway, who, after the marriage portion was weighed out, was so soon to depart this life. It is only fair to add that, according to Mr. Malam's suggestion, this is, perhaps, a "story-picture," a picture in which were represented two successive scenes from the same story on a single canvas—an event depicted in front, and its sequel in the background. But, so far as I am aware, such a treatment of a purely domestic contemporary subject was never so depicted—the nearest approach to it being, perhaps, the life-history of Sir Frederick Unton, in the National Portrait Gallery; but how different it is in conception and intention!

There is, of course, something very attractive and alluring in the idea of Shakespeare's and Anne

Hathaway's names being cleared from reproach by the circumstance of a "hand-fasting"—an allegation to which Dr. Sidney Lee and most others besides give little credence, as there is no tittle of actual evidence to support it. But this did not prevent that scholarly Shakespearean editor, Charles Knight, from accepting it. This informal, yet morally binding, contract, or solemn promise to fulfil the engagement, had survived the Reformation, and was common in Shakespeare's day, and in some places for a long period after. In *Terence in English* (which was published in 1641 as a quarto, at the price of two shillings and sixpence), we read:—"At length, through his great importunity he brought it to passe. So the old man hand-fasted his next neighbour's daughter to him." Similarly in Sir Thomas Wilson's *Art of Retorique** (p. 144) of a century before, "A gentleman, being hand-fasted to a gentlewoman" (thus showing that this form of espousals was not confined to the humbler classes), "and sure to her, as he thought, afterwards lost her, being made faster to another man." Douce, in his *Illustrations of Shakespeare and of Ancient Manners* (vol. i.) describes this ancient ceremony descended from the Saxon "handfaesten," as consisting of "the interchangement of rings—the kiss—the joining of hands; to which is to be added the testimony of witnesses." Douce's order is incorrect; it should be the interchangement of declarations (not always of rings—sometimes the halves of a broken coin), the joining of hands, the loosening of hands, and then the kiss; finally, the testimony of witnesses. That this ceremony often consisted of such a promise and embrace on both sides, usually followed by repetition of the declaration indoors in presence of the parents or friends, is shown in the records of actions at law, through the sworn testimonies of witnesses, printed in Mr. Gray's able work on *The Marriage of Shakespeare*.† These actions were instituted to force one party or the other to carry out the promise which was in danger of evasion—which evasion was punishable by the Church, the Ecclesiastical Court—in case of contumacy, by excommunication. It is certain that the parties to the hand-fasting—the *verba de futuro*—frequently cohabited before the formal marriage; and, even if the legitimacy of the offspring were in doubt under the Civil Law, there was no such doubt in respect to Canon Law, which was so benevolent as to regard the child as legitimate, even though the marriage took place after the birth, for the hand-fasting attended by a priest was regarded as a *bona fide* marriage.

* *The Art of Retorique*. London: R. Grafton, 1553. 4to.

† *Shakespeare's Marriage*. By Joseph William Gray. Chapman & Hall, 1905. Page 190 *et seq.*

The "Shakespeare Marriage Picture"



MARRIAGE OF HENRY VI.

It is not difficult to find parallels of hand-fastings and marriage-scenes accompanied by the clasping of hands among the pictures of the great masters. The most noteworthy of all is, of course, the painting by Jan van Eyck of *The Marriage of Arnolfini and his wife Jeanne de Chenany*, painted in 1434, and now in the National Gallery. It would be objected by some that this world-famous picture represents not the espousals or the marriage of the couple, but a ceremony immediately preceding the birth of their child. But as a matter of fact the suggestive drawing of the lady's figure has no reference to any such event; her attitude being one that was then much in vogue, as is shown, for example, in Van Eyck's painting of one of the *Virgin Saints* and of the figure of *Chastity*, as well as in drawings by Holbein and Dürer, and in the works of painters of far later date. For example, the pose and arrangement of dress in question were still in fashion when Coello painted—the Spanish master who was born a couple of years before Shakespeare died. It may be seen also in the marriage, or espousal, picture of Henry VI., which

was probably painted some forty or fifty years after the event, and which, once in the possession of Walpole, was purchased, with another picture, for £60 at the Strawberry Hill sale by the Duke of Sutherland. Other and later Flemish painters have indicated the married state of the sitters represented by bringing their hands together; but the practice has not perhaps been so often illustrated by Southern painters as by those of the North.

The hand-fast (incorrectly derived by some writers directly from "hand-in-fist") appears to have taken firm root in Scotland, and was habitually practised at the fair formerly held at Eskdalemuir, "where the Black and White Esks meet." Writing in 1796, John Maxwell, Esq., of Broomholm, tells the Rev. Wm. Brown, D.D., of Eskdalemuir, that a man named Beattie, the great-grandfather of his aged informant, had been hand-fasted: this would bring the event near to Shakespeare's day. And he reminds him of the historical fact that King Robert II. of Scotland, who was hand-fasted to Elizabeth More before marrying Euphemia Ross, daughter of Hugh, Earl of Ross,

The Connoisseur

and had children by both ladies, after the death of his wife appointed as his successor his eldest son, the child of Elizabeth, whom he afterwards married, so that Jock Ferngyear, as he was called, became Robert III.

In the south-west of England the practice prevailed till a late date. In the Isle of Portland, near Weymouth, the hand-fasting betrothals, which were common, were generally regarded and acted upon in all respects as marriages. William Hone ascertained upon the spot in 1832 that this usage prevailed in 1817, and he was assured by respectable married women of that place that only one instance had occurred within their memory of the engagement not being fulfilled by a young man, and that the offender was driven with ignominy from the island.

It is therefore easy to understand why W. H. Holder was jubilant at what he thought to be a discovery of enormous value and importance in the life-history of Shakespeare; but his elation is perhaps no adequate excuse for the rhymes into which all the deep-seated poetry of his nature betrayed him. Not content with the publication of the pamphlets of Mr. Malam and himself, and the numerous controversial articles in the Press, he broke out, Boffin-like, into verse of an amazing character—a "Poem" of 172 lines quaintly entitled "The Marriage of William Shakespere: Printed for Private Circulation amongst Mr. Malam's Friends, the Owner of *the Picture*." A few of its fairest blooms are here culled for the delectation of the reader:—

"A painting has just been picked up
(But it did not come down from above),
It was found in a dark and dusty shop,
Representing a marriage of love.

* * * *

"To a well-known restorer this picture was sold;
He cleaned it, and then could be seen
On a tablet, a verse, as quaint and as old,
As the time of fair Lizzy, our Queen.

* * * *

"Behind is a door which is wide open thrown;
Shakespeare and his bride are seen there;
A priest and a witness, moreover are shown,
And the priest joins the hands of the pair.
A fluted pilaster forms the post of the door,
Black-framed paintings hang on the wall;
Black and white marble pavement covers the floor,
Of this English but old-fashioned hall.
A useful old cabinet stands at the back
Of the table and chair of the man
Weighing gold in the scales, and painted with black,
Or it may have been made in Japan.

* * * *

"I've cleaned thousands of pictures and studied them well,
And am sure of the picture in question,
That the paint is as hard as an old oyster shell—
A copy? What a foolish suggestion!

* * * *

"But their marriage so private and free of carousals,
Is not a Church marriage you know,
In Elizabeth's time it was called the Espousals,
Though 'twas binding and legal I trow.
Hence, though many a child—it was stated was born
Soon after Church wedding took place,
There never was raised the finger of scorn,
For 'twas reckoned to be no disgrace.
Says the picture, all doubt I'll remove!
I declare that the couple was clear from all blame,
Wipe the stain from papa and mama!
The Deed at Old Stratford says, I say the same,
By the pen of the old registrar."

It is sad to think that the picture which inspired the poet with such passionate feeling and subtle and dainty expression was after all unworthy of his Epic Muse.







Painted by J. Hayman R.A.

Engraved by S.W. Reynolds.

Countess of Oxford

Notes on Mr. Francis M. Baer's Collection of Dresden Harlequin Figures

THE chief periods of artistic development in the Dresden factory are best divided into five stages, comprising the following years—

The first period from 1709-1719 under Böttger being the "Preparatory Period";

The second from 1719-1735 being the "Decorative Period";

The third from 1735-1756 being the "Plastic and Historical Period";

The fourth period, the factory's progress during the seven years' war from 1756-1763; and

The fifth period, its development under Marcolini from 1774-1814.

There can be no doubt that the Dresden (or Meissen) factory reached its highest artistic development between the years 1730-1750, when Kaendler's

master hand formed and designed the quaintest groups and figures; and this period is frequently called the Harlequin Period.

One of Kaendler's finest productions is the bent figure of a Harlequin, hat in hand, and the pair of figures, one Harlequin with a dog on his arm, whose tail he is using like a street-organ, and singing to the dog's screams, and the counterpiece of the Harlequin with a monkey. Kaendler's hand is at once recognised, for no other artist during the whole history of the Dresden factory was capable of forming his Harlequin figures in such a light, elegant, and extraordinarily life-like manner.

According to the taste prevailing during his time, Kaendler's favourite pastime was the modelling of these Harlequin figures, either torturing some animal,



RED AND YELLOW HARLEQUIN WITH JUG



GREEN HARLEQUIN WITH SPY-GLASSES

FORMERLY IN GENERAL RANDOLPH'S COLLECTION



HARLEQUINS WITH DOG AND MONKEY



FORMERLY IN LEWIS-HILL COLLECTION



HARELEQUIN FORMERLY IN
LADY FIREBANK'S COLLECTION



HARLEQUIN GROUP



HARLEQUIN IN THREATENING ATTITUDE

Collection of Dresden Harlequin Figures



MASKED HARLEQUIN



HARLEQUIN FORMERLY IN GENERAL
RANDOLPH'S COLLECTION

dancing in curious positions, or playing some musical instrument, his model usually being Joseph Fröhlich, fool to August II. and August III.

The only other artist of the Dresden factory whose Harlequin figures are at all life-like being Kirschner, it is easy to distinguish their modelling from that of later artists or modern imitators. The glorious colouring in vogue during the showy times of Kaendler is a feature of this collection, which with a very few exceptions represents what is finest in modelling and decoration of the Kaendler period.



HARLEQUIN FORMERLY IN RICARD COLLECTION, BERLIN



The First Editions of Shelley

At the present time there are perhaps twenty or thirty authors of the nineteenth century whose writings have an interest for the book collector. The works of many are quite easy of acquisition; those of others, like Browning and Arnold, for instance, present little difficulty, but for one or two of their earliest literary efforts; whilst to attempt to secure a complete collection of the works of one or two writers is almost if not quite an impossible task. Of this latter class Shelley is perhaps the chief, copies of some of his earlier works being practically unknown.

During a literary career of little more than twelve years Shelley published works the number of which would surprise the majority of those acquainted with his writings; but, unfortunately, many of his earlier writings were issued in such an ephemeral form that no existing copies are now known. Often issued in pamphlet form, sometimes even without a protecting wrapper, they received much the same treatment that similar publications issued at the present time have meted out to them—they were read, often ruthlessly criticised, and then cast aside as unworthy of preservation.

Mr. Buxton Forman, a great Shelley enthusiast, at infinite trouble compiled a list of Shelley's writings which extends to no less than eighty-three separate items, but he prefaces his remarks with the statement that "it is not unlikely that many things remain to be discovered." Early in the book Mr. Forman describes one publication, "of which no copy is at present forthcoming," a copy which, however, only a few years ago did come to light, and when sold promoted a most sensational combat. That others may yet be discovered is still possible, especially as in certain cases there exists direct evidence of quite a large number of copies having been printed.

At present the bibliographer of Shelley's writings

Part I. By W. G. Menzies

is compelled to commence his list with *Zastrozzi*, published in 1810, though there is almost positive evidence that at an earlier period certain of Shelley's juvenile compositions were privately printed by a printer at Horsham. Of these early writings no copies are now known, and though it is doubtful whether their literary excellence merited their preservation, it is still possible that at some future time some fortunate book hunter will unearth what would prove to be one of the most interesting literary discoveries of the present time.

Shelley may have written or had something to do with *The Modern Minerva; or, the Bat's Seminary for Young Ladies, a Satire on Female Education*, by "Queen Mab," 1810, 4to. Shelley commenced to write *Queen Mab* in 1809. The above is not very scarce, and is worth from 30s. to 40s.

Zastrozzi, a Romance, a duodecimo volume of some 250 pages, was printed by a firm at Weybridge, and published by G. Wilkie and J. Robinson, at 57, Paternoster Row. Its price was 5s., and only Shelley's initials, P. B. S., appear on the title, beneath which is a four line quotation from *Paradise Lost*.

Though his first substantive work, *Zastrozzi* is by no means the rarest of Shelley's writings, though copies in the original blue boards are extremely scarce. Seldom does more than one copy appear in the sale-room each season, and then almost always the book has been rebound. As a rule the price obtained is between £15 and £17, though an especially fine copy realised £150 in 1902. When in the original state the cover should bear a label on which is the title of the work and the price.

In 1810, Shelley also published another work, a book of poems, with the title, *Original Poetry by Victor and Cazire*. Up to the year 1903 no copy had ever occurred for sale, and in his bibliography,

The First Editions of Shelley

published in 1886, Mr. Forman states that "no copy is at present forthcoming." Since then, however, four copies have come to light, the first having been discovered in 1898.

The existence of this work—a flimsy pamphlet of sixty-four pages—was not generally known until 1859, and though evidence has since been forthcoming that 1,480 copies were printed, the four mentioned above are apparently all that now remain. A reprint was, however, issued in 1898.

On the title-page beneath the title is a three line quotation from the "Lay of the Last Minstrel," and the imprint "Worthing, | printed by C. and W. Phillips | for the authors; | and sold by J. J. Stockdale, 41, Pall Mall | and all other Booksellers | 1810."

The copy sold in 1903 was a presentation copy from the printer, with an autograph inscription in his writing on the title, and was said to have been originally purchased for a few pence. When offered for sale it was keenly scrutinised by many Shelley enthusiasts, one of whom secured it for no less than £600. The names Victor and Cazire stand respectively for Percy Bysshe Shelley and Elizabeth Shelley.

Of the literary quality of the work little need be said; suffice to say that one reviewer described the contents as "downright scribble."

One other work was issued by Shelley in 1810, this being an even smaller pamphlet of about thirty pages, entitled *Posthumous Fragments of Margaret Nicholson, being poems found amongst the papers of*

that noted female, who attempted the life of the King in 1786, edited by John Fitzvictor, and printed and sold by J. Munday, Oxford.

Very few copies of this curious work are known; in fact, the number is not believed to exceed four.

There is, however, a reprint which can easily be mistaken for the original, though it can be recognised by reference to page 8, line twelve, where the word "baleful" is printed "hateful."

Early in the following year *St. Irvyne; or, The Rosicrucian*, appeared, the author being given as a Gentleman of the University of Oxford. It was printed by S. Gosnell, a printer in Little Queen Street; Stockdale being the publisher. In size it was far more important than any of the publications that preceded it—save *Zastrozzi*—the volume containing nearly 240 pages of text.

Copies of this work are to be found with a title-page dated 1822, and it seems evident that these were made up from a remainder of the original issue with a newly printed title.

This later issue is

naturally by no means as valuable as the original issue—a fine copy of which realises between £40 and £50.

The next work to appear of which copies exist was *The Necessity of Atheism*, though there is some evidence that two other works preceded it. One was *An Essay on Love*, which Mr. Forman suggests was probably one of the trifles printed at Horsham, and the other a novel, entitled *Leonora*. This latter work was undoubtedly set up in type, though it is believed that the printers refused to complete their

ST. IRVYNE;

OR,

THE ROSICRUCIAN:

A ROMANCE.

BY

A GENTLEMAN

OF THE UNIVERSITY OF OXFORD.

LONDON:

PRINTED FOR J. J. STOCKDALE,

41, PALL MALL.

1811.

TITLE PAGE OF "ST. IRVYNE"

task owing to the nature of certain statements in the text. Therefore, in some out-of-the-way corner there still doubtless exists these uncompleted sheets waiting discovery by some zealous book-hunter.

The publication of *The Necessity of Atheism* in 1811 was distinguished by a serious event in Shelley's career. Little more than a tract, and containing only about a dozen pages, the extraordinary opinions it contained caused the writer to be expelled from his College at Oxford. Nearly all the copies were destroyed, and of the few that escaped only one or two are known. Ten or fifteen years ago a copy was valued at £20, though should a copy now appear for sale it would undoubtedly realise much more.

That wild, fantastic production, *Queen Mab*, with which Shelley made his reputation, did not appear until 1813; but various pamphlets, few of any real importance, were issued during the two years that intervened. Almost all, however, are of extreme rarity—copies of several, in fact, being unknown.

In 1811, probably in March, there was published a small pamphlet, entitled *A Poetical Essay on the Existing State of Things*, which, it is believed, was issued by Shelley for the benefit of Peter Finnerty, imprisoned for libel. No copy, however, is known, though Mr. Forman in his bibliography produces fairly direct evidence of its publication.

Another publication in 1811 of which no copy is known is a small leaflet or pamphlet—a poem of about fifty lines on a fête at Carlton House. Certain ostentatious doings at the fête in question apparently aroused Shelley's ire, who, it is said, "amused himself with throwing copies of the poem into the carriages of persons going to Carlton House after the fête."

Two other pamphlets were apparently issued during this year, the first a satirical poem, and the other *Lines addressed to His Royal Highness the Prince of Wales on his being appointed Regent*, by Philopatria, Jun. Of the first no trace is at present forthcoming, whilst the other is attributed to Shelley by Mr. Buxton mainly upon the similarity of the writing to that of other juvenile publications of the poet.

An Address to the Irish People—a pamphlet of two dozen pages—published in 1812 at fivepence, a copy of which is in the British Museum, is, to

use the words of Mr. Slater, "a miserable looking print on very bad paper, and with worn out type." This was published in Dublin in February, and was followed by another equally trifling pamphlet in March. This was entitled *Proposals for an Association*, and consisted of about twenty roughly printed pages, the ink and paper being of the worst description, and the type abominable.

Only one copy of this trifling pamphlet is apparently known, which Mr. Forman gives as being in the possession of Lord Carlingford stitched up with a copy of a broadside entitled *Declaration of Rights*, but which has since appeared at Sotheby's rooms, realising £530 in 1903.

The *Declaration of Rights*, which was also printed in Dublin in 1812, is a badly printed single sheet, and is of extreme rarity, very few copies being known.

Most of the copies of the *Proposals* and the *Declaration* were seized at Holyhead and became the subject of some correspondence between the Post Office, and the Carlingford copies mentioned above were sewn together with three important letters respecting them. The first from W. D. Fellowes to Sir Frances Freeling (Secretary of the Post Office) dated from Holyhead March 31, 1812, is marked "most private." It runs:—The Surveyor of the Customs House consulted me yesterday on having discovered in the Custom House a few days since a large deal box, directed to Miss Hitchener, Hurstpierpoint, Brighton, Sussex, England, which had been landed from one of the Packets from Ireland. It contained, besides a great quantity of Pamphlets, an open letter of a tendency so dangerous to the Government, that I urged him to write, without further loss of time, a confidential letter, either to the Secretary of State, or to Mr. Percival, and enclose the letter, and one each of the Pamphlets and printed Declarations (as they are styled), which he accordingly did, by yesterday's post, to Mr. Percival. As the letter in question, which the Surveyor gave me to read, contained a paragraph injurious to the revenue of the P. Office, I think it my duty to make you acquainted with it. It is as follows: 'Percy has sent you a box full of inflammable matter, therefore I think I may send this' . . . 'Disperse the Declarations. Percy says the Farmers are fond of having them stuck on their walls,' etc.

(To be continued.)



Coins worth Collecting

By X. Y. Z.

THE recent sale of a fine example of the famous "Petition" Crown has aroused so much public interest that the present moment would seem to offer a suitable opportunity for a few remarks on the subject of coins and coin collecting in general.

Many collectors think apparently that they have only to spend a few pounds, hundreds, or thousands of pounds, as the case may be, and they have a collection. This is not the proper *modus operandi*—it is only the way to amass a pile or heap of coins which one day in the dispersal thereof will cause great disappointment and loss to the owner.

The true collector is careful how he purchases, and augments his cabinet slowly and with patience; in this way he steadily adds to his stock of knowledge, gradually acquiring an unerring eye both for preservation and genuineness, coupled with an ever-increasing and widening knowledge of the current market values of the coins that come under his notice.

As to means, well, many coins of the English series are so moderate in value (compared, for instance, with stamps) that a very satisfactory collection of any of the denominations from the half-crown downwards may be made for a very few pounds, and a complete set of the crown pieces of England, from the time of Edward VI. to that of Edward VII. (excluding only the rare crown of William IV.) can be collected for less than £20.

Of course, if very fine preservation is made an exacting point—as it certainly should be did the purse but allow it—why, then, the twenty or so pounds may be extended to a hundred, for which latter sum an assemblage of some seventeen magnificent crowns in the finest preservation would form the *pièce de resistance* of any cabinet.

Again, still keeping to the home coins, what can be of greater interest for a very little outlay than some of the pennies issued by William the Conqueror? I refer to those issued by the astute Norman commemorative of the establishment of order and peace in the land which he had so recently won by his sword, and which *Pax Britannica* is aptly referred to in this passage from the Anglo-Saxon Chronicle:—

"Among other things is not to be forgotten the good peace he made in this land; so that a man who had any confidence in himself

might go over his realm with his bosom full of gold, unhurt."

These interesting coins have the word *PAXS* placed on the reverse side—the side which lent itself to endless varieties of the cruciform design; but which was here thrust aside for the political object of bringing before William's subjects the now benign effects of his rule over them. And it is worth noting that this pacific type emanated from over sixty different mint towns, thus proving how the Conqueror was blended with the Statesman.

Amongst the pennies which alike fascinate and interest the student of numismatics are those of the troubled days of Stephen. Quite recently new light has been thrown on these coins by Mr. Andrew, of the British Numismatic Society, and amongst other points that were new he practically established that the two standing figures on the penny, hitherto known as those of Stephen and Matilda, are really those of Matilda and

Henry, Earl of Northumberland, Prince of Scotland, with whom the Queen concluded a treaty at York, when no doubt this curious type was issued, which depicts the Queen and Prince Henry clasping hands in token of amity beneath a floriated standard. The charm of Stephen's reign, from the numismatic point of view, lies in the fact that it was a time, roughly speaking, when every man did that which was right in his own eyes, when the barons from their strongholds issued coins without or with very doubtful license, and when through the vicissitudes of the central authority there was produced such a tangled state of affairs that the resulting types of the coins afford a continual debating ground, and will probably for many a long day to come yield fresh results to the patient investigator.

Before leaving the subject of pennies, it may be of interest to refer to the first gold coin issued by an English Sovereign, Henry III. This coin was beautifully executed, and was probably designed by William FitzOtto, the celebrated Court Goldsmith and hereditary *cuneator*, whose family so long served their country from generation to generation.

This premier gold coin of England presents the King enthroned and facing, holding the regal sceptre and orb. Although the introduction



"PAXS" PENNY



WILLIAM I.



TREATY PENNY OF QUEEN
MATILDA AND THE EARL OF
NORTHUMBERLAND

of a gold currency into England even in those early days would doubtless soon have proved to be a boon and convenience to the trading community, yet, like many another innovation of later days, its advent met with strong opposition from the citizens of London, who were evidently somewhat behind some of the other great European centres, such as Florence and Naples, not to speak of France, where Louis IX. instituted a gold currency in the 13th century, which ran to at least six distinct types before his death in the year 1270.

To Edward III., however, belongs the glory of introducing a gold currency which at once proved to be not only the most beautiful in all Europe, but also commemorative of the first great naval victory of the English—commanded by the King in person—over the French off Sluys in 1340, in which battle it is said, on the authority of Napoleon (*Napoleon's Notes on English History*), 20,000 French and two admirals were slain, and 230 of their vessels taken.

Allowing a margin for Napoleon's known failing for exaggeration, the battle must unquestionably have been an important event in English history, and from that date may be counted the rise and maintenance, with scarcely an interruption, of our naval supremacy. Trade, which was one of the causes of the French war, naturally expanded as the result of Edward's victories by sea and land, and to meet the increasing needs of commerce a gold currency was adopted in 1343. This, however, proved unsatisfactory, and in 1344 the famous coin called the noble was struck, a type which, with but slight variations, held undisputed sway for a hundred and forty years.

This extraordinary length of time for the life of a gold coin type, especially when it is considered how much of the nature of an experiment its issue must have been, is perhaps the best possible testimony to its artistic, historic, and utilitarian value. Never before had so beautiful a coin of this size and weight been issued by an English King. Its charming design spoke eloquently of the recent glorious victory and the King's fostering care of the Navy. And it is hardly a matter for wonder that the common people, struck and awed by its beauty and the cabalistic inscription it bore (*IESVS AVTEM TRANSIENS PER MEDIUM ILLORVM IBAT*), came to the conclusion that

the gold of which it was made was obtained "by invisible and secret art amidst the ignorant."

Hakluyt gives several interesting quotations from *The Libell of Englishe Policye*, 1436, in which the old writer strenuously advocates the necessity of maintaining England's command of the sea in the words:—



THE FIRST ENGLISH GOLD COIN
TEMP. HENRY III.

"The true processe of English policie
Of utterward to keepe this regne in
Of our England, that no man may
deny,
Her say of sooth but it is one of the
best
Is this, that who seeth South, North,
East, and West,
Cherish Marchandise, keepe the ad-
miraltie;
That we bee Masters of the narrowe
see.
* * * *

"For foure things our Noble sheweth to me
King, Ship, and Swerd, and power of the see.
* * * *

"So in likewise I would were on the see
By the Noble, that swerd should have power,
And the ships on the sea' about us here.
* * * *

"Put to good will for to keepe the see,
First for worship and profite also,
And to rebuke of eche evill willed foe.
Thus shall worship and riches to us long.
Than to the Noble shall we doe no wrong,
To bear that coyne in figure and in deede,
To our courage, and to our enemies dreede."

And of the battle of Sluys in particular the same ancient chronicler says:—

"But King Edward made a siege royall,
And wanne the towne (Calais) and in especial
The sea was kept, and thereof he was Lord.
Thus made he Nobles coyned of record;
In whose time was no navie on the see
That might withstand his majestie.
Battle of Schluse (Sluys) ye may rede every day,
How it was done I leve and goe my way:
It was so late done that yee it knowe,
In comparison within a little throwe:
For which to God give we honour and glorie;
For Lord of see the King was with Victorie."

Enough has been adduced to show how valued "sea-power" was in the days of Edward III. (so accurately titled "Lord of See"); but what is more to our immediate purpose is the fact that the King's

brilliant naval success gave rise to a coin-type which, whilst beautiful in design, at the same time typified England's greatness and her pride in her King and navy, and long remained as a constant reminder to the people of past achievements, and as a spur to present and future endeavour.



NOBLE COMMEMORATING ENGLAND'S NAVAL SUPREMACY

HENRY WORSTER

OWING to an accident in printing this Plate, its publication is postponed until the SEPTEMBER Number



Henry Worster
By Alfred Whitman

**A Mezzotint by John Smith, after a
Painting by Thomas Murray**

By the last decade of the seventeenth century, mezzotint engraving in England may be said to have reached the zenith of its early period, that is, the period before the days of Sir Joshua Reynolds. The art had been steadily making its influence increasingly felt in this country since the year of the Restoration, and by the time William and Mary ascended the throne it was the chief method of engraving for English portraiture. The craftsman who held premier position during this early period was assuredly John Smith, and the portrait of Henry Worster here reproduced is a characteristic example of his work. Smith had the great advantage of a training in Kneller's studio, where he engraved many plates under the immediate eye of this eminent painter; but he was by no means restricted to the translation of Kneller's canvases into mezzotint, and among his many plates after other artists, were nine portraits after Thomas Murray (or Murrey), including this Henry Worster and Murray's own portrait.

Murray was a painter of some distinction, and two of his portraits—*Captain Dampier*, the circumnavigator, and *Sir John Pratt*, the Lord Chief Justice—are to be seen in the National Portrait Gallery. But Vertue, the eighteenth century line engraver, designated Murray as nothing more than a "face painter," as the rest of his canvases were finished by others. In the

Worster portrait this criticism matters little, for the loose flowing gown is unimportant.

The print is attractive, and shows Smith when about forty years of age working at full strength. The technique is strong, the handling firm, and the touch free from any suggestion of hesitation, while the gradations of tone display the talent of a master craftsman. It is always a pleasure to have prints such as this one near at hand for frequent inspection. Whether Murray was merely a "face painter" or not, he has here given us a portrait having a soul behind it, and John Smith has interpreted the face without any loss of dignity or charm.

The lettering of the inscription, too, is worth more than a passing glance. Those were the days when calligraphy was an art to be studied, and many of the prints of that date were adorned with inscriptions imitative of the handsome handwriting of the period.

But the problem is—who was Henry Worster? The portrait itself affords no clue. From the gown he might be a private gentleman, a writer, a scientist, or a member of almost any profession outside the church, the army, or the navy. None of the cataloguers have been able to identify him, and much research that has recently been made has proved fruitless. It is well that all the questions confronting the modern world have not been solved, or the passion for enquiry and investigation would wither and die. So we end with a note of interrogation, and ask—Who was this Henry Worster, whose portrait was painted by Thomas Murray, and mezzotinted by John Smith some time during the closing years of the seventeenth century?

Notes and Queries

[*The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.*]

UNIDENTIFIED PORTRAIT.

To the Editor of THE CONNOISSEUR.

SIR,—In your magazine for January, 1908, the unidentified portrait, No. 1, is, as far as I can remember (undoubtedly, I may say), identical with a picture by Pompeo Battoni belonging to Lord Montagu of Beaulieu, at Ditton Park, Slough, representing John, Marquess of Monthermer, only son of George, last Duke of Montagu. Lord Monthermer died in 1770 before his father.

Yours faithfully, JAMES HORNE.

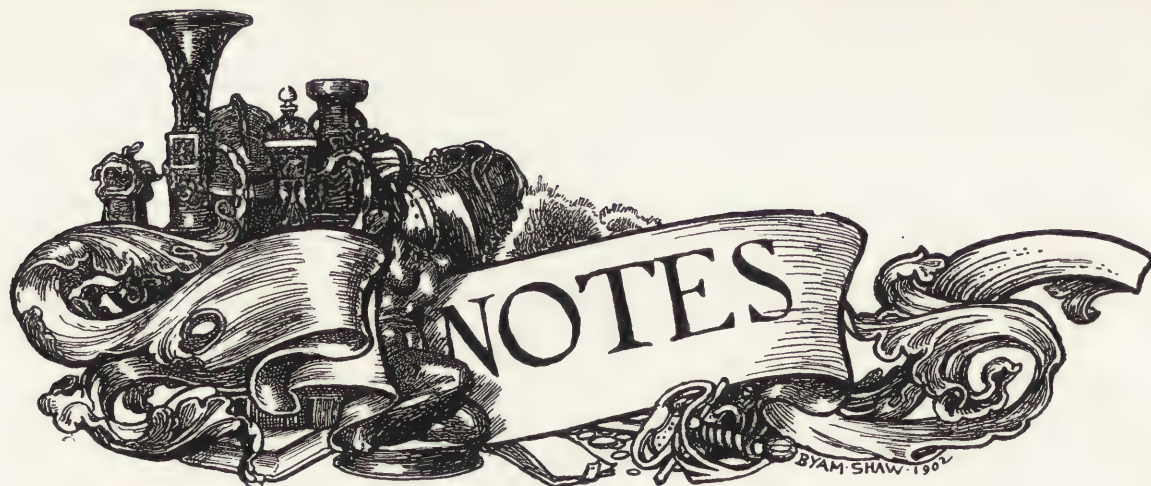
NELSON PORTRAIT.

To the Editor of THE CONNOISSEUR.

DEAR SIR,—A great many years ago—forty at

least, if not more—my mother saw at a dealer's in a square at the back of Regent Street—Golden Lion, I think it was called (I believe it does not now exist)—a picture. The figures were full length, but whether the picture was full length size I do not know. It represented Lord Nelson standing on the deck of a ship, and a little midshipman was presenting a flag to him. The little midshipman was my father, and stupidly the dealer was told who my mother was, and, of course, instantly asked a preposterous price for the picture. Some years after she sent again, but the shop was gone, and no one knew where the man was gone. I am very anxious to trace this picture.

Yours faithfully, ENQUIRER.



FEW people know that there is in the Guildhall of London one of the finest and earliest copies of the *Grandes Chroniques de France*, or *de Saint Denis*. How it came into the possession of the city is not known, and probably never will be, for the armorial bearings (on the first folio), which might have given a clue to its original owner, are obliterated. The first folio is badly damaged.

This book is a large volume of 493 folios, written on vellum in old French character in Norman French; the writing is in two columns, and the work is enriched with many illuminated initials in perfect condition. The damaged first folio is divided into four compartments, each containing a picture, and in the lower portion is the effaced shield.

The history begins thus: "Cy commencent les croniques des rois de France, translatée en français," and finishes, "Ou finissent les chroniques de France juesques au roy Charles 6 de son nom."

A comparison with the *Chroniques de France* in the British Museum, of which there are several copies, shows that the book in the Guildhall is the most complete. That in the Cottonian MS., Nero E II, resembles it most, being of the same size; the illuminations are finer than those of the Guildhall example, better drawn and less conventional, evidently by more than one hand. The Cottonian MS. is defective, and has been badly damaged by fire.

So far as the text of the Guildhall MS. is concerned, M. Jules Delpit, in his *Documents Francais qui se trouvent en Angleterre* (1847), considers it the finest



CY COMENCENT LES FAIS DU ROY PHELIPPE LE BEL



LE PREMIER CHAPITRE FIST DU COURONNEMENT DU ROI JEHAN

copy extant, finer even than the one (then in the Bibliothèque Royale) from which M. Paulin Paris compiled his book, published in 1836. M. Delpit says the Guildhall volume is older than the Paris MS., used by M. Paulin Paris, of which the matter is almost identical; the principal difference being in the spelling.

M. Paulin Paris says these chronicles were wrongly called "of Saint Denis," and that they should be named "Grandes Chroniques de France selon que elles sont conservées en l'Eglise de St. Denis en France."

The monks of that place had a magnificent library of old Latin chronicles founded largely on the songs and verses of the Provençal troubadours, and therefore very inaccurate; and it was not until the beginning of the thirteenth century, when a certain Nicolas of Senlis wrote a history of France in a semi-Provençal dialect (now in the Bibliothèque Nationale), that any attempt was made to write a consecutive chronicle. Nicolas was soon followed by Villehardouin and Gillaume de Tyr; the latter wrote the history of the Holy War. Then for half a century no one again ventured on a general history of the country, until an anonymous minstrel, patronised by Alphonse, Comte de Poitiers, brother of St. Louis, came to the front and became, so to speak, the first editor of the *Chroniques de St. Denis*. It is certain that his method was that followed by future editors. In the first years of the reign of Philippe-le-Bel, the second text of the chronicles appeared, to be followed by a third, and in the time of Charles V. by a fourth example. This last book became the standard work from which all subsequent histories were written; and it was held in such esteem that Charles ordered

many copies to be made by his best writers and illuminators; probably many of them were monks of St. Denis.

In the inventory of the possessions of the Duc-de-Berry, brother of Charles V., is found this note on the *Chroniques de St. Denis*

"Lequel livre mondit Seigneur de Berry fit prendre en l'Eglise de St. Denis pour montrer à l'empereur Sigismond, et aussi pour le faire copier."

The Guildhall book must be of later date than the Charles V. MS., so must the Cottonian example, as in this work the kings of France are always represented with three fleurs-de-lys on their shields and banners. Charles VI. was the first to discard the old sémée, and to use the three "fleurs."

It would be interesting to trace the arrival of the Guildhall book

in England. It may have come with the dower of Isabella of Valois, second wife of Richard II., and daughter of Charles VI., or with Joanna of Navarre, whose property was seized by her son-in-law, Henry V. Again, his wife Katherine, another daughter of Charles VI., and who secondly married Owen Tudor, may have brought it, or Henry may have looted it in his wars with France. Perhaps he borrowed it and never returned it—a bad habit he had, for we find, after his death, Lady Westmorland petitioning the Regency for the return of her *Chronicles of Jerusalem* and the *Expedition of Godfrey of Boulogne* borrowed by the late king. The prior of Christchurch also complains that the *Works of St. Gregory* lent to the late king had never been restored to him. Kings and queens in those days were in the habit of raising money on their valuables from the citizens of London. Could it be an unredeemed pledge? At any rate, it belonged



CY COMMENCENT LES FAYS ET CRONIQUEZ DU NOBLE
ROY LOYS LE GROS

The Connoisseur

to the city when Fabyan wrote his history in the reign of Henry VII., for we find the following:

1516. 8. Hen. 8. July 3—Rep. Botely N° 3.
C° 93.B.

"At this Court Wal. Smyth, which hath married the wife of M. Fabyan, late Alderman of this citie, brought in a great Book of the chronicles of France written in French, and belonging to this citie, which long time in the keeping of the said M. Fabyan."

That Fabyan used this book in compiling his *Chronicles of England and France* is certain, though he also quotes from Robert Gaguin, a French historian. Fabyan says: "Many moo storyes and actis myght I brynge in, and set in this story of Kynge Phylp, if I shuld folowe the Frenshe booke: for he makyth there a rehersayl that conteyneth XXXIX. great leys

of parchemyne, of which I have taken out such as to me seemeth most conveyent, and have overpassed the other for lengthe of the tyme" (p. 289).

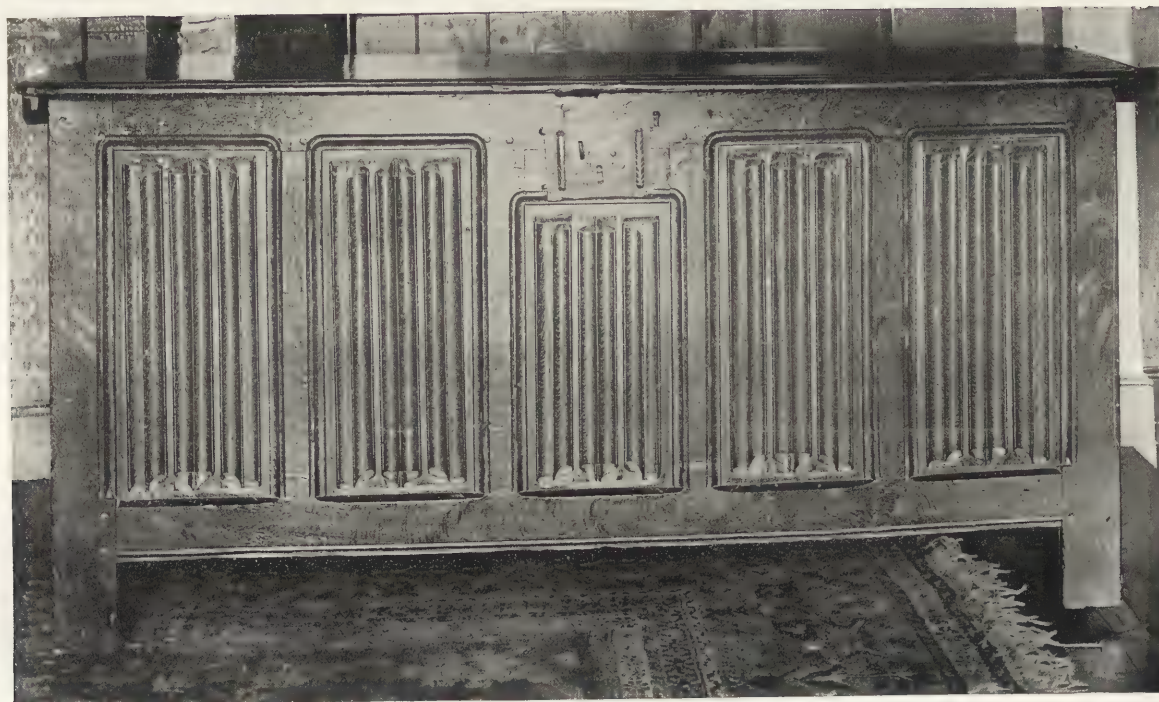
In the Guildhall MS. the life of Philip occupies thirty-nine pages, and has two chapters less than M. Paulin Paris' original example.

However the *Chroniques* originally came into the city's possession, it is certain that they are now carefully guarded and securely reposing in the Guildhall safe, for they are indeed a treasure.

THE illustration shown represents a Dutch desk of very unusual form. The wood is finely flowered walnut of rich colour, and highly polished. The cupboard in the centre of the upper part closes with a spring lock, and the



DUTCH SEVENTEENTH CENTURY DESK



GOTHIC CHEST

door is inlaid with a figure of S. George and the dragon in coloured woods. The three serpentine-shaped drawers on either side are closed by means of spring locks, one for each set of drawers. The top drawer in the stand below the flap extends the whole width of the piece.

The fine inlaid lines outlining the top scrolls, flap, and drawers are of lead. The legs show French influence—Louis XIV. period. The date is *circa* 1688.

THE hutch illustrated above is an unusually fine Gothic chest, with linen fold panels on the front and sides. The pure type of these folds proves its early character. It is a massive piece, measuring 5 ft. 6 in. in length, 2 ft. 10 in. in height, 2 ft. 3 in. in breadth, and the panels 1 ft. 10 in. in length. A rare feature is the small central panel in the front, made to leave room for the lock, which is the original one. This at some early period has been shifted to make room for a spring lock. The top is quite plain; the oak is finely grained, and of a rich deep brown colour.

Capo-di-Monte

IN the words of the late Louis Fagan, Capo-di-Monte is "great art." It was not a manufactory in the ordinary sense or implication of the word, in

that there was no sordid attempt at mere making of money. The fabrication of this porcelain was a private hobby of King Charles of Naples, to which he not only gave his personal attention, but even contributed as an enthusiastic amateur the labour and craftsmanship of his own royal hands. The masterpieces of this ware, instead of being sold, were presented by the King either to brother monarchs or chiefs of his own or foreign nobility, either as special compliments on the occasion of the marriages of their children, or as marking in some other way the respect or affection in which their families or personalities were held. The result is that the best work and the choicest achievements of the factory repose either in royal museums and palaces, or in the castles and residences of great nobles, there commemorating some public or domestic episode in the history either of a nation or a great family.

Capo-di-Monte differs from other porcelain in the extreme attention paid to physical perfection and anatomical correctness. The designers of this factory, as compared for instance with northern competitors, stood face to face with the challenge of antiquity. At their disposal, if not for imitation, which they avoided, yet certainly for inspiration, was all the artistic wealth and treasure of ancient Italy, both native and imported. Nor must it be forgotten that the Neapolitan artist was not only by association,

but veritably by birth, legitimate heir of the Greek spirit—of the great and subtle magic of Greek art. Naples with Southern Italy was most thoroughly and effectively colonised from Greece, and though conquered by the Romans in 327 B.C., long retained its Greek character and institutions. There is evidence that the Greek language continued to be used even in public documents so late as the second century of the Christian era. In fact, it may be truly said that "certificate of Greek origin" is stamped upon this beautiful porcelain in irrefutable fashion.

The subject of our photographs consists of a complete suite of five groups of Capo-di-Monte figures and animals, representing the four quarters of the world—"Europe," "Asia," "Africa," and "America," with the great centrepiece—the Ocean—

suitably represented by the triumph of Neptune and Amphitrite. The whole, since the advent of Captain Mahan, might even very perfectly symbolise, owing to the prominence of the great centrepiece—a "Maritime ascendancy."

These groups, now lent to the Education Department, South Kensington, were acquired many years ago from the celebrated collection of the Marquis Panceatici, of Florence. For elaboration of workmanship, harmonious composition, and effective ensemble, this suite is truly distinguished and exceptionally remarkable. The carved and gilt pedestals also upon which these figures repose are similarly well proportioned and befitting, exactly calculated to exhibit this complete and lovely "picture in porcelain" to the best advantage without intruding upon the eye any exaggerated ornament.



CAPO-DI-MONTE GROUPS

Notes

THE landscape by Jacob van Ruysdael, which we reproduce as a frontispiece, and which many of our readers will recall was included in the last exhibition of Old Masters at Burlington House, is one of several examples of the work of this master in the Rudolphe Kann collection.

The characteristic which distinguishes Ruysdael's landscapes from those of all his compatriots, and even from those of all other painters, ancient and modern, is the poetic sentiment, the impression of poignant melancholy which they communicate to the spectator. No master has so delicately observed the sky in its various aspects, none has painted it with such mastery and grandeur. Hence the extent and importance of sky and air make his panoramas rank amongst the most attractive of his works. The *View of the Environs of Haarlem*, which we reproduce, is one of the finest of these, with its blue sky veiled by gray and golden clouds.

The Squire's Door, by Duterrau, after Morland, is, with the companion print, *The Farmer's Door*, which we shall reproduce in a later number, considered this engraver's finest effort. Both prints attained remarkable popularity, and after the original plates had been worn out, the subjects were re-engraved by Levilly. These latter plates, however, are far inferior to those by Duterrau. Duterrau also engraved several plates after Saunders, Artaud, and others, as well as working for Macklin on the Bunbury Shakespeare.

Pierre Simon, so well known as the engraver of the beautiful and highly esteemed print after Opie, *The Sleeping Nymph*, engraved many popular prints, of which none is more keenly sought for than the charming composition, *The Credulous Lady and Astrologer*, after that famous mezzotinter, John Raphael Smith. Some of Simon's best work was executed for Boydell's "Shakespeare Gallery."

Tantalizing, by C. Knight, after the Reverend Mr. Peters, is a typical example of the work of the painter-parson, whose paintings are steadily rising in public appreciation. It is, moreover, a fine example of the work of Bartolozzi's most famous pupil, who attained such a high pitch of excellence with the stipple point.

In the world of mezzotint Hoppner is a great name, many of the prints engraved after his works being especially highly valued. Those by Ward perhaps take the first rank; but the magnificent print by S. W. Reynolds of the beautiful *Countess of Oxford* would be difficult to surpass as an example of womanly beauty, the engraver having caught the very intention of the painter's brush.

IN his bulky and exhaustively illustrated monograph on Domenico Theotocopuli, better known as El Greco, Mr. Manuel B. Cossío has given the art world one of those complete pieces of constructive criticism in which, through logical reasoning based on the evidence of scarce documentary material, the events of a master's life, and the products of his genius, are brought into orderly sequence—one of those books to which future research may add here and there some new detail, but which in their bulk will stand for all time as standard works on the subject. In the case of El Greco practically nothing relating to his life had been previously established with certainty. Indeed, the only thing of which we have documentary proof is that the master died and was buried in 1614. This evidence was published as far back as 1876; but somehow all modern critics, ignoring the evidence, have contented themselves with repeating Palomino's blunder of fixing upon the year 1625 as the date of the master's death.

Mr. Cossío's *Catalogue Raisonné* enumerates 456 pictures, 15 works of architecture, 26 of sculpture, and one solitary sketch, which is preserved at the Biblioteca Nacional, Madrid. To the six pictures of El Greco's Roman period mentioned by Justi, the author adds a *genre* scene in the collection of M. Ch. Cherfils, in Paris; *The Adoration of the Kings* in Vienna (formerly attributed to Bassano); and *The Purification of the Temple*, in the collection of Mr. Beruete, in Madrid. No work, we are told, is known of El Greco's early days in Venice. From the fact that Mr. Cossío makes no mention of *The Baptism of Christ* in Sir Frederick Cook's collection at Richmond, it is to be assumed that this eminently important picture has escaped his notice, which is the more surprising as he is familiar with *The Purification of the Temple* in the same collection. But in this *Baptism*, surely, we have a work of El Greco's Venetian period, when he was completely under the spell of Tintoretto's genius. As regards El Greco's sketches, of which the author only mentions the solitary example at Madrid, there are—unless we are much mistaken—several drawings in the collection of M. de Riquer at Barcelona. The portrait of an unknown lady, which is catalogued as belonging to the Marques de la Vega Inclán, has long since crossed the Atlantic, and is now in the possession of Mr. Johnson in Philadelphia. The author's defective knowledge of the English language has caused him to commit the amusing blunder of stating that a certain picture was sold at Christie's from the Graham collection to "Mr. Exors Vokins."

It is known that the popularity of Goya, vigorous painter though he was, is principally due to his etched work, which best explains the power and originality of his genius, and through which we are best put in touch with the soul of an artist imaginative and bizarre, violent and mordant, debauched and philosophical. Few among those who occupy themselves with art do not know, at least by reputation, the series of Goya's etchings, which bear the names of the *Caprichos*, the *Desastros de la Guerra*, the *Tauromachia*, the *Proverbs*, the *Prisons*, and those which contain the diverse subjects that go under the name of *Obras sueltas*. In view of this, and of the rarity of most of these etchings—that is to say, of the impressions printed by the artist himself—Mr. Anderson, in Rome, deserves our gratitude for his excellent idea of offering to the art world the possibility of studying these exceedingly strange manifestations of the Spaniard's art, in the shape of very perfect and faithful reproductions in collotype of the drawings upon which Goya based his etchings, and which are to-day jealously guarded at the Prado Museum.

The first part of this publication contains the eighty drawings which form the *Caprichos* series of fantastic, political, and social subjects. These are to be followed by two further folios comprising the designs for the *Desastros de la Guerra* (inspired by the tragic scenes of the French invasion), the *Tauromachia* (with scenes from the bull fight), and so forth. Each design is briefly illustrated by Dr. P. d'Achiardi, with the explanatory notes left by Goya himself in a manuscript that is preserved in the Prado Museum. To Dr. d'Achiardi is also due a preface in which is outlined the master's artistic personality and his position in the history of the world's art.—E. M.

THE competitions which have been arranged in connection with the Ideal Home Exhibition—the large exhibition being organised by the *Daily Mail* to take place in October at Olympia—have already awakened wide interest. There are thirty-one of them. Nine are devoted to drawing and painting, six to embroidery, three to lace, and others to woodcarving, china-painting, bookbinding, leather-work, poker-work, fretwork, plain needlework, knitting, crochet-work, basket-work, stocking-darning, the invention of a new

fruit preserve, and the planning of a garden. The competitions are open to all classes of workers, to groups of workers, and to schools. Three medals—one gold, one silver, and one bronze—besides diplomas are to be awarded in each competition, making the enormous total of ninety-three medals.

The judges include many well-known authorities, among them being the Countess of Bective, the Viscountess Molesworth, Lady Llangattock, Alfred East, Esq., A.R.A., P.R.B.A., R.E., Sir James D. Linton, R.I., H.R.M.S., H.R.S.W., Seymour Lucas, Esq., R.A., Dudley Heath, Esq., Alan Cole, Esq., C.B., Cyril Davenport, Esq., V.D., F.S.A., of the British Museum, T. R. Ablett, Esq., of the Royal Drawing Society, Frederick A. Rhead, Esq., author of *Staffordshire Pots and Potters*, Sir Edward Sullivan, and the Duchesse de Lousada.

Full particulars will be sent on addressing the "Competition Manager, 'Daily Mail' Ideal Home Exhibition, 'Daily Mail,' London."

OWING to a slight printer's error the foot-line under the picture of *The Madonna and Child with Saints*, reproduced on page 146 of our July issue, with an article on Mr. J. G. Johnson's Collection in Philadelphia, gives the artist's name as *Defendente da Ferrara*. It should, of course, read *Defendente dei Ferrari*.

Books Received

- Führer Durch Die Alte Pinakothek*, by Karl Voll., M3 50. (Süddeutsche Monatshefte, München.)
- Filarete*, by M. Lazzaroni & A. Munoz, 30 fcs. (W. Modes, Rome.)
- Les Dessins de D. Francisco Goya, Part I.*, by Pierre D'Achiardi, 35 fcs. (D. Anderson, Rome.)
- Thomas Pole, M.D.*, by Edmund Tolson Wedmore; notes by Norman Penney, 4s. 6d. (Headley Bros.)
- Bibliographie der Kunst Wissenschaft*, 18 mks. (B. Behr, Berlin.)
- Kunstfaerdige Gamle Bogbind Indtil 1850*, by Emil Hannover. (Lehmann & Stages, Copenhagen.)
- The Path to Paris*, by Frank Rutter, illustrated by Hanslip Fletcher, 10s. 6d. net. (John Lane Company.)
- Seven Centuries of Lace*, by Mrs. John Hungerford Pollen, 30s. net. (Wm. Heinemann.)
- The Art Treasures of London: Painting*, compiled by Hugh Stokes, 3s. 6d. net. (Arnold Fairbairns & Co.)

* *Les Dessins de D. Francisco Goya y Lucientes au Musée du Prado à Madrid*, by P. d'Achiardi. (D. Anderson, Rome, 1908. 1st Part, "Les Caprices," 35 frs.)





The Boy and Girl by Raphael

TANTALIZING.

C. Knight, 1841





Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of *THE CONNOISSEUR* is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., *THE CONNOISSEUR* MAGAZINE, 95, Temple Chambers, Temple Avenue, E.C."

ANSWERS TO CORRESPONDENTS

Books.—*Cook's "Three Voyages Round the World," 1823.*—10,897 (West Malvern).—Your little edition of *Cook's Voyages* is of only trifling value. See also under "Engravings."

G. Donne's Poems, 1635.—10,885 (Lazonby, R.S.O.).—This book may be valuable. A good deal depends upon whether it has two rare leaves at the beginning, and we must examine it to give a definite opinion. The other volumes in your list are of such little interest that no particular value can be assigned to any of them.

"Telemachus," translated by F. Fitzgerald.—10,874 (Stockport).—The plates by Corbould in this work are pretty, but otherwise there is little interest attached to the book, which is not worth more than about 5s.

Book of Engravings, 1840.—10,852 (East Ham).—Your book is of no special value.

"The Seasons," by J. Thomson, 1803, etc.—10,845 (Newmarket).—Though the list you send is a very lengthy one, it does not contain any item worth more than a couple of shillings.

Gifford's "History of England," 1770.—10,831 (Crewkerne).—Your old history, especially as the second volume is incomplete, is of no practical use, and it has, therefore, no market value.

Caricatures, by Gillray.—10,832 (East Dereham).—We believe the volume you refer to is worth about 35s., but your description is a little vague.

Coins.—*Constantine the Great.*—10,833.—Your copper coin is a "Third Brass" of Constantine the Great (A.D. 306-337), struck in London. It is a common coin, and of little value.

Oriental.—10,909 (Brussels).—Nos. 1 to 10 in your photographs, with the exception of No. 3, are Chinese coins, the only

ones of value being Nos. 2 and 4, which are worth about 2s. each. No. 3 is Japanese, worth about 6d. The five silver coins are Japanese, and their total value is about 9s.

Manx Farthing.—10,928 (Midhurst).—Your little copper coin, with head of Queen Victoria, is a farthing issued for use in the Isle of Man. It is quite common, and of no value.

English Silver.—10,942 (Edgbaston).—In selling your coins, the prices obtained will depend very much upon their condition. Without seeing them, therefore, we can only give the following approximate estimates:—Queen Anne crown, 5s. to 15s.; sixpence, 1s. to 2s. 6d.; Charles II. threepence, 1679, 9d. to 1s.; James II. threepence, 1687, 9d. to 1s. 6d.; George II. shilling, 1758, 1s. to 2s. 6d.; and George III. sixpence, 1787, 6d. to 1s. 6d.

Engravings.—"The Chain Pier, Brighton," by Charles Hunt.—10,897 (West Malvern).—Your engraving is worth about £1. See also under "Books."

Book of Engravings.—10,890 (Hastings).—Judging from your description, we should say the two volumes of "Captain Cook's Travels" illustrated, with engravings by Bartolozzi, W. Byrne, J. K. Sherwood, etc., would fetch about £2 10s.

Portraits of the Duke and Duchess of Rutland.—10,865 (Baslow, R.S.O.).—The pair of proofs should be worth about £10.

H.R.H. George Prince of Wales, by J. Condé, after R. Cosway.—10,655 (St. Andrew, N.B.).—From 15s. to £1 is about the value of this print.

Mezzotint, by T. Frye.—10,889 (South Norwood).—This is worth about £1, but the other print you describe would not bring more than 3s. or 4s.

"The Conversion of Galen."—10,908 (Nottingham).—The subject of your print is not pleasing, and it would be difficult to get more than about 7s. 6d. for it.

Engraving by J. A. Minasi, 1797.—10,976 (Birmingham).—If your engraving is in black, it is not worth more than 7s. 6d.; but if it is printed in colours, it should fetch about £1.

"A Calabrian Family," by Clement, after Weber.—10,777 (Brussels).—Your print is of no special interest.

Objets d' Art.—**Brass Candlestick.**—10,880 (Sutton Bridge).—Your candlestick, judging from photograph, is a fairly common piece of the 16th or early 17th century. Value about £1.

Roman Antica.—10,827 (Ringwood).—It is impossible by a sketch to say definitely the use of the piece of lead ornamentation found in Rome. The hooks show it to have been made for attachment, probably to leather. Perhaps it formed a portion of horse trappings.

Pottery and Porcelain.—**Dutch Tiles.**—10,944 (Blandford).—These tiles exist in great number in Dutch houses. Yours are probably of the period you mention (1716). At that time many Dutch things were used in this country, having become fashionable after the Revolution of 1688. They are sold in London now for about 1s. 6d. or 2s. each.

Worcester Teapot.—10,891 (Grantham).—Judging by the photograph your little Worcester teapot, with square mark, is worth about £4 10s. to £5. We do not think Christie's would accept the single item for sale. Why not offer it to private collectors through the *Connoisseur Register*?



THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT



CONDUCTED BY A. MEREDYTH BURKE

Special Notice

READERS OF THE CONNOISSEUR who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, paintings of arms made, book plates designed, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Only replies that may be considered to be of general interest will be published in these columns. Those of a personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, at the Offices of the Magazine, 95, Temple Chambers, Temple Avenue, E.C.

Answers to Correspondents Heraldic Department

1,487 (Boston).—Grimston Luckyn, the fifth son of Sir Capell Luckyn, second baronet, of Messing Hall, in Essex, by Mary, his wife, eldest daughter of Sir Harbottle Grimston, 2nd baronet, Master of the Rolls, was born 19 June, 1662, and baptised 3 July following; but little is known of his subsequent history, and it is supposed that he died abroad. Under the will of his father, proved 11 February, 1680, he and his youngest brother, Capell, became possessed of the manor of Hempnall, and his mother in her will, proved 24 April, 1691, left him 40s. The administration of his goods was granted by the Prerogative Court of Canterbury 15 June, 1694, to John Davis, the chief creditor, his mother, Lady Luckyn, having renounced probate. In this grant he is described as a "widower," and of the "East Indies." The baronetcy of Luckyn is now merged in the earldom of Verulam, William Luckyn, 1st Viscount Grimston, whose great grandson was created Earl of Verulam, having succeeded his elder brother, Sir Harbottle Luckyn, as fifth baronet, in 1736.

1,492 (Bath).—The *Diton* or *Dilton* (doubtless from the French *dicton*, meaning a saying or byword) was another name for the motto, and as an heraldic term is frequently to be met with in ancient Scotch armorials. The following passage, quoted from an old dedication, contains an illustration of its use: "As your arms are ever-green holline leaves, with a blowing horn, and this *diton*, Virescit vulnere virtus, so shall this your

munificence suitably be, ever-green and fresh to all ages in memory, and while this house standeth."

1,499 (London).—"Knights *bachelors*" were so termed to distinguish them from the *Bannerets*, the chief or superior order of Knighthood. The functions of a knight were apparently complete when he rode at the head of his retainers assembled under his banner, which was expressed by the term "lever bannière." So long, however, as he was unable to take this step, either from insufficient age or on account of poverty, he would be considered only as an apprentice in chivalry, and called a knight *bachelor*.

1,508 (Plymouth).—Sir Lewis Dyve, to whom Samuel Pepys refers in his *Diary*, when he relates that among the attractions of a noted gaming-house in London, one was "to see some old gamesters that have no money now to spend, as formerly, come and sit and look on, among others Sir Lewis Dives, who was here, and hath been a great gamester in his time," was the son of Sir John Dyve, of Bromham, Co. Bedford, by his wife, Beatrice, daughter of Charles Walcot, of Builth, Co. Brecon. He was born 3 November, 1599; knighted at Whitehall 19 April, 1620; elected M.P. for Bridport, 1626, and for Weymouth, 1628; voted a delinquent by the Long Parliament, 1641; fled to Holland, but eventually returned and took an active part as a royalist in the Civil War, becoming major-general of the County of Dorset; on the capitulation of Sherborne in 1645 was taken prisoner and committed to the Tower, where he was confined for two years, when on account of his debts he was removed to the King's Bench prison, but from which he escaped 15 January, 1648. He died 17 April, 1669, and was buried at Combe-Hay, Co. Somerset, having married Howard, daughter of Sir John Strangways.

1,510 (Haidershofen).—Lord Archibald Campbell published in 1885 a work entitled, *Records of Argyll*; but he does not appear to have been the author of any book dealing generally with the subject referred to. So many works have been published on the history of the Scottish Clans that, in the space at our disposal, it is impossible to give a complete list of them; but the following might be found to contain the information desired: *Clan Campbell and House of Argyll*, by H. J. (1871); *History of the Highlands and Highland Clans*, by James Browne (1845); *Clans of the Scottish Highlands*, 2 vols., by James Logan (1845-7); *Clans of the Highlands of Scotland*, by Thomas Smibert (1850); *History of Scottish Highlands, Clans, and Regiments*, by J. S. Keltie (1875); *A Roll of the Highland Clans of Scotland with their principal Cadets*, by R. C. de Crespigny (1889); *Pedigree of all Branches of the Campbells*, by James Duncanson (1777); *The Mac-Callum More—a History of the Argyll Family from the Earliest Times*, by the Rev. Hely Smith (1871).

1,516 (London).—Some records of the grants of land in the American colonies have been preserved in this country, those for New York dating from 1665 to 1765, for Carolina from 1674 to 1765, North Carolina from 1725 to 1760, and for Georgia from 1760 to 1768.



THE Stephen George Holland sale of June 25th, 26th, and 29th, with its sensational prices and its numerous

"records," so completely dominates the sales of the month that the others might almost be "taken for granted." With one exception, indeed, they may be very briefly dismissed. The first dispersal after the short Whitsuntide



recess comprised pictures and drawings of the late Joseph Grego, and other properties, held at Messrs. Puttick & Simpson's on June 11th, but the only lot of note was among the few pictures of the late Mr. Charles Stewart, Hunterian Professor of Surgery: Ferdinand Bols, *Portrait of a Youth*, with ermine tippet and jewelled cap, 25 in. by 19 in., 240 gns.

Messrs. Christie's sale on the following day included the property of the late Mr. Nathaniel Caine, of Liverpool and Broughton-in-Furness, among which were a few pictures, e.g., T. S. Cooper, *A Group of Cattle at a Stream*, 30 in. by 43 in., 1871, 145 gns.; B. W. Leader, *Head of Loch Lomond*, 23 in. by 36 in., 1873, 80 gns.; and Erskine Nicol, *The Reason Why*, 26 in. by 18 in., 1870, 175 gns. Other properties included a drawing by A. Neuhuys, *The Spinning Wheel*, 20 in. by 26 in., 145 gns.; and some pictures: J. W. Godward, *Dolce far Niente*, 29 in. by 50 in., 1897, 160 gns.; W. Dendy Sadler, *The Right of Way*, 37 in. by 50 in., 135 gns.; D. James, *Man-of-War Rocks, Scilly Isles*, 29 in. by 49 in., 1886, 100 gns.; and W. P. Frith, *Sterne and the French Innkeeper's Daughter*, 44 in. by 32 in., exhibited at the Royal Academy, 1868, 105 gns.; and C. E. Johnson, *Wae's me for Prince Charlie*, 44 in. by 71 in., exhibited at the Royal Academy, 1885, 95 gns.

On Monday, June 15th, Messrs. Christie sold a number of drawings and pictures the property of the artist, the late Mr. G. H. Boughton, R.A.; and on the following Thursday Messrs. Robinson, Fisher & Co. also offered for sale a series of drawings by the late Mr. P. Fletcher Watson, R.B.A., F.S.A., and impressionist pictures by

Mr. Wynford Dewhurst; but the results in neither case were particularly satisfactory to the vendors.

Apart from the Holland dispersal, the only important picture sale of the month was held at Messrs. Christie's on June 19th, when the choice collection of water-colour drawings of the late Mrs. Stern, of Littlegrove, East Barnet; the modern pictures and drawings of the British and Continental Schools, the property of the late Mr. Joseph Broome, of Manchester and Llandudno, and from other sources, came under the hammer. Mrs. Stern's drawings included: Sam Bough, *Sands at Sunrise from Kirkcaldy Pier*, 18 in. by 25 in., 1857, 165 gns.; six by David Cox, including *The Hayfield*, 23 in. by 33 in., 1838, 160 gns.; *Wind, Rain and Steam*, 18 in. by 23 in., 1845, 210 gns.—this was exhibited at Leeds in 1868 by P. Allen, and at his sale in the following year realised 395 gns.; and *A Welsh Lane*, with a water-mill and two peasants, 80 gns.; Copley Fielding, *Rivaulx Abbey*, peasants with cattle and sheep in the foreground, 25 in. by 36 in., 1838, 550 gns.; Birket Foster, *Fetching Wood from the Brook*, 8 in. by 13 in., 100 gns.; six by J. M. W. Turner, all apparently unexhibited and unknown to Sir Walter Armstrong: *Exeter*, the town and cathedral seen beyond the river, cattle in the foreground, 24 in. by 30 in., 115 gns.; *Bardon Tower*, the river Wharfe winding down to the foreground, 11 in. by 13 in., 130 gns.; *The Castle of Chillon*, a view looking across the Lake of Geneva, with the castle on the right, 11 in. by 15 in., 430 gns.—this may be the drawing (circa 1809) which was exhibited at the Old Masters in 1887 by Miss Swinburne; *Inverary*, the village with the castle beyond and hills in the distance, signed, 8 in. by 11 in., 350 gns.; *Bedington*, a peasant watering cattle in the river, 100 gns.; and *Dilston Castle*, the castle on a hill in the middle distance, a waggon and horsemen crossing the bridge over the river, 18 in. by 22 in., 160 gns.; and two by P. De Wint, *Grouse Shooting on the Moors*, 14 in. by 28 in., 115 gns.; and *A Highland River Scene*, with cattle, 12 in. by 21 in., 120 gns. Mrs. Stern's 60 drawings realised £4,147 7s.

Mr. Broome's collection of twenty-five drawings and pictures was chiefly remarkable on account of the works of Sam Bough, by whom there were the following drawings: *The Raincloud*, *Strathmore*, 20 in. by 28 in., 1869, 160 gns.; *Brough Sands*, 18 in. by 20 in., 1869, 125 gns.;

Crossing the Common, near Carlisle, 27 in. by 36 in., 1867, 35 gns.—these were exhibited at Manchester in 1887; and *Sir Arthur Wardour and his Daughter caught by the Tide*, illustrating a scene in "The Antiquary," 16 in. by 25 in., 1867, 115 gns.; and two pictures, also exhibited at Manchester in 1887: *Wemyss Bay*, 25 in. by 41 in., 1856, 290 gns.; and *A Moorland near Carlisle*, 25 in. by 40 in., 1857, 145 gns. The pictures by other artists in this collection included three by H. Fantin-Latour: *Chrysanthemums*, 15 in. by 12 in., 1880, 145 gns.; *Roses in a Basket*, 7 in. by 13 in., 1881, 170 gns.; and *White Roses*, 8 in. by 15 in., 1877, 105 gns.; W. Maris, *A Cow at a Stream*, on panel, 7 in. by 10 in., 210 gns.; and A. Neuhuys, *The Torn Page*, 18 in. by 24 in., 1875, 205 gns. The miscellaneous properties included a drawing: A. Mauve, *The Homeward Journey*, 10 in. by 17 in., 120 gns.; and the following pictures: W. P. Frith and R. Ansdell, *The Pet Fawn*, 44 in. by 34 in., 145 gns.; C. Troyon, *Le Marché du Printemps*, 22 in. by 32 in., 750 gns.; A. Mauve, *Returning from Work*, a peasant and four horses on a wet road, 22 in. by 40 in., 1,550 gns.; T. S. Cooper, *Canterbury from Tonford*, a group of cattle standing in the river, a view of Canterbury Cathedral in the distance, 47 in. by 72 in., exhibited at the Royal Academy 1853, 520 gns.—this realised 620 gns. at the MacIver sale in 1901; J. B. C. Corot, *Landscape*, with three nymphs dancing to the music of a shepherd piping, 19 in. by 23 in., 550 gns.; C. Fielding, *Bolton Abbey*, 53 in. by 78 in., 320 gns.—this realised 1,200 gns. at Sir Thomas Lucas's sale in 1902; and Benjamin Constant, *Presents from the Ameer*, on panel, 31 in. by 47 in., 1881, 100 gns. Messrs. Foster's sale of pictures on June 24th included an example of A. van Beyerén, *Fruit and Silver Cups on a Table*, on panel, 44 in. by 33 in., signed and dated 1655, which realised 450 gns.—the highest price paid for a work by this artist at auction in this country.

Mr. Stephen George Holland, whose sale at Christie's on June 25th, 26th, and 29th created such a sensation, and realised the huge total of £138,118 1s. (for 432 lots), was a member of the firm of Holland & Henry, woollen merchants, Warwick Street, Regent Street, London. He died on February 9th last at an advanced age, leaving £389,219, with net personalty amounting to £293,684. Mr. Holland had been for many years an enterprising collector of pictures, and had excellent taste and judgment. It is rumoured that he spent something like £200,000 on his collection, so that it cannot be said of him, as it was said of the late W. Quilter, whose drawings formed one of the sensations of the art sales of 1875, that he cleared a profit of something like 250 per cent. It is probable that Mr. Holland did not spend nearly as much as the above-mentioned sum, and on many of the more important works very large profits have been realised. At all events, the total of his sale constitutes the second highest ever reached for a collection of modern pictures in this country. The record total in this respect was realised at the Joseph Gillott sale in 1872, when 525 lots (of which 57 were of Old Masters) produced £164,530; the third highest being

£106,262, realised at the two days' sale of 205 pictures in the A. Levy sale in 1877. Only twice of recent years has a total of six figures been realised—in 1892, when the Dudley sale of Old Masters (91 in number) realised £101,320 10s.—as a few of the lots were bought in, the official total is given as £99,564—and the Vaile sale of 1903, when 86 lots produced £105,845 5s.; but this sale was made up of several properties, and does not lend itself to comparison.

Following the order of the sale catalogue, the first day consisted almost exclusively of pictures by artists of the English school, 125 lots realising £65,374 1s., the following realising upwards of £100: G. Barret, *Bay Scene*, with classical buildings and a boat on the left, 25 in. by 22 in., 150 gns.; R. P. Bonington, *Fécamp*, on panel, 8 in. by 13 in., 240 gns.; F. Bramley, *Old Memories*, 41 in. by 48 in., R.A., 1892, 205 gns.; J. B. Burgess, *The Genius of the Family*, 35 in. by 47 in., R.A., 1881, 105 gns.; Vicat Cole, *The Leaves of Wasted Autumn Woods*, 60 in. by 47 in., R.A., 1880, 440 gns., and *Arundel, Sunset*, 21 in. by 36 in., 1873, 150 gns.; J. Constable, *Salisbury Cathedral*, 34 in. by 43 in., signed and dated 1826, 7,800 gns.—from "a scale of Mr. Constable's prices for landscape," issued in this year, his charges for a picture 30 in. to 36 in. was 60 gns., and for one 50 in. by 40 in. was 120 gns., so that the artist would probably have received 100 gns. for the Holland picture; and *Arundel Mill and Castle*, 11 in. by 15 in., 320 gns.; D. Cox, *The Road to the Mill*, on panel, 13 in. by 17 in., 210 gns.; T. Creswick, *The Greenwood Stream*, 27 in. by 35 in., R.A., 1848, 280 gns.; *A View in Surrey*, 24 in. by 35 in., 160 gns., and *The Avenue*, 23 in. by 17 in., 1848, 160 gns.; H. W. B. Davis, *Family Affection*, 60 in. by 47 in., R.A., 1880, 210 gns.; F. Dicksee, *A Love Story*, 40 in. by 59 in., R.A., 1862, etched by A. Lalauze, 360 gns.; and *The Passing of Arthur*, 59 in. by 98 in., R.A., 1889, 400 gns.; T. Faed, *From Dawn till Sunset*, 17 in. by 23 in., 1870, 290 gns.; Sir Luke Fildes, *An English Maiden*, 27 in. by 20 in., 400 gns.; *An Irish Girl*, 28 in. by 21 in., 220 gns.; and *Nina*, on panel, 29 in. by 19 in., 160 gns.; W. P. Frith, *Honeywood introducing the Bailiffs as his Friends*, 17 in. by 26 in., 1886, 160 gns.; T. Gainsborough, *The Market Cart*, 31 in. by 37 in., 700 gns.; A. C. Gow, *The Garrison marching out with the Honours of War: Lille, A.D. 1708*, 47 in. by 60 in., R.A., 1887, 720 gns.; and *A Look Out*, on panel, 15 in. by 11 in., 1870, 170 gns.; J. Holland, *Venice*, 26 in. by 35 in., painted for James Coles in 1846 (and at his sale in 1870 realised 98 gns.), 1,150 gns.; *The Colleoni Monument, Venice*, 29 in. by 24 in., painted for Charles Cope, 620 gns.—at the Cope sale in 1872 it realised 195 gns., and at the A. Levy sale, 1876, 320 guineas; *Greenwich Hospital*, 14 in. by 24 in., 350 gns.; *The Piazzetta of St. Mark's, Venice*, on panel, 11 in., 120 gns.; *Venice after Rain*, a view on the Grand Canal, with the Rialto in the distance, 9½ in. circle, 260 gns.; and *Venice*, a view of the Riva dei Schiavone, 9½ in. circle, 170 gns.; J. C. Hook, *The Mackerel Take*, 27 in. by 42 in., R.A., 1865, 360 gns.—at the David Price sale, 1892, this realised 860 gns.; Sir E. Landseer,

In the Sale Room

Otter and Salmon, 21 in. by 33 in., R.A., 1842, 360 gns.—at the Wells sale of 1890 this realised 1,300 gns.; B. W. Leader, *The Weald of Surrey*, 60 in. by 47 in., R.A., 1901, 280 gns.; Lord Leighton, *Corinna of Tanagra*, 41 in. by 27 in., R.A., 1893, 220 gns.; J. F. Lewis, *A Turkish School in Cairo*, on panel, 25 in. by 32 in., R.A., 1865, 1,250 gns.—from the C. P. Matthews sale of 1891 (1,700 gns.); *A Kibob Shop, Scutari, Asia Minor*, on panel, 20 in. by 30 in., R.A., 1858, 1,000 gns.; and *A Cairo Bazaar, the Dellal*, on panel, 30 in. by 20 in., R.A., 1876, 230 gns.—from the R. A. Cosier sale, 1887 (520 gns.); J. Linnell, sen., *Carrying Wheat*, 39 in. by 54 in., R.A., 1862, 1862-74, 1,900 gns.—this was sold at Christie's in 1867 for 1,650 gns., was damaged by fire in 1874, and repainted by Linnell for E. F. White; and *The Brow of the Hill*, 21 in. by 30 in., 1858, engraved in "The Art Journal," 1859, and called "Sunshine," 620 gns.; E. Long, *An Ancient Custom*, 28 in. by 37 in., 1877, 170 gns., from the Cosier sale of 1887 (685 gns.); *Lazarillo and the Blind Beggar*, 43 in. by 54 in., R.A., 1870, 230 gns.; and *Thisbe*, 54 in. by 36 in., 1875, 330 gns.; P. Macquoid, *The Neglected Messenger*, 30 in. by 48 in., R.A., 1878, 270 gns.; Sir J. E. Millais, *Caller Herrin*, 43 in. by 31 in., 1881, engraved by H. Herkomer, 1,800 gns.—from the Walter Dunlop sale of 1904 (1,600 gns.); W. Müller, *Gillingham*, 22 in. by 16 in., 1843, 330 gns.; P. Nasmyth, *View near Godstone*, on panel, 18 in. by 24 in., 800 gns.; *Woody Landscape*, with cottages and figures, on panel, 14 in. by 20 in., 380 gns.—from the Gibbons sale of 1894 (390 gns.); *Eton*, 17 in. by 23 in., 1818, 400 gns.; *Forest Scene*, with woodcutters on panel, 11 in. by 15 in., 1829, 600 gns.—from the Murrietta sale of 1892 (630 gns.); and *View near Godstone*, on panel, 9 in. by 13 in., 300 gns.—from the A. Levy sale, 1876 (310 gns.); Sir W. Q. Orchardson, *Napoleon on Board H.M.S. Bellerophon*, July 23rd, 1815, off Cape Ushant, leaving France, 28 in. by 44 in., a small version of the picture in the R.A. of 1880, and purchased by the Chantrey Bequest Trustees, 1,600 gns.; and *Mrs. Siddons in the Studio of Sir Joshua Reynolds*, 39 in. by 53 in., R.A., 1903, 400 gns.; J. Pettie, *Treason*, 23 in. by 38 in., R.A., 1867, 520 gns.—from the Banbury sale, 1880 (460 gns.); J. Phillip, *A Highland Lassie Reading*, 27 in. by 20 in., R.A., 1867, 110 gns.; L. J. Pott, *Fallen Among Thieves*, 31 in. by 49 in., R.A., 1878, 200 gns.; Briton Riviere, *The Eve of St. Bartholomew*, 55 in. by 47 in., R.A., 1884, 320 gns.; and *Compulsory Education*, 28 in. by 20 in., 1887, 250 gns.; C. Stanfield, *The Mouth of the Tees*, 36 in. by 48 in., 310 gns.—from the Vernon sale of 1877 (580 gns.); J. Stark, *Woody Road Scene*, with cottage on the left, on panel, 19 in. by 16 in., 200 gns.; another, with a peasant and sheep, on panel, 10 in. by 14 in., 200 gns.; and *View near a Farm*, with cattle and sheep, 11 in. by 15 in., 170 gns.; Sir L. Alma-Tadema, *The Juggler*, on panel, 31 in. by 19 in., R.A., 1870, 300 gns.; J. M. W. Turner, *Mortlake Terrace*, 35 in. by 47 in., a morning view of the residence of William Moffatt, R.A., 1826, 12,600 gns.—from the Fripp sale, 1864 (1,050 gns.), and the James Price sale of 1895

(5,200 gns.); *The Storm*, 12 in. by 21 in., 5,500 gns.; and *The Morning after the Storm*, the companion, 7,700 gns.—these two pictures were painted in 1840, and presented by the artist to Mrs. Pound, who is said to have lived with Turner for some years at Chelsea, and to have survived him; G. Vincent, *Landscape*, near Norwich, 19 in. by 23 in., 160 gns.; G. F. Watts, *Love and Death*, 20 in. by 10 in., 120 gns.; Henry Woods, *On the Steps of the Scuola, San Rocco, Venice*, 42 in. by 25 in., R.A., 1889, 400 gns.; and M. Hobbema, *The Market Day*, on panel, 17 in. by 21 in., engraved by Vinkels, 260 gns.—this realised 700 gns. at the Novar sale, 1878.

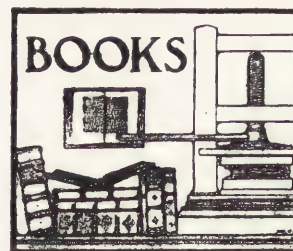
The second day's sale, which consisted entirely of water-colour drawings by English artists, extended from lot 126 to lot 278, and realised £35,013 4s. There were: H. Allingham, *London Flowers*, 16 in. by 12 in., 1878, 105 gns.; G. Barret, *Tivoli: A Classical Composition*, 29 in. by 39 in., 660 gns.; *Landscape*, sunrise, 20 in. by 32 in., 270 gns.; and *River Scene*, evening, 13 in. by 19 in., 220 gns.; R. P. Bonington, *Coast Scene*, with stranded boats, 7 in. by 9 in., 200 gns.; *Quai du Louvre*, 5 in. by 8 in., 1828, 220 gns.; and *The Undercliffe*, 5 in. by 8 in., 1828, 110 gns.; David Cox, *Lancaster, Peace and War*, 19 in. by 29 in., exhibited at the Royal Water-Colour Society, 1842, 900 gns.—at the Leech sale in 1887 this realised 810 gns.; *Crossing the Stream*, 10 in. by 14 in., 1846, 260 gns.; *Ploughing*, 11 in. by 16 in., 105 gns.; *Lancaster Sands*, early morning, 10 in. by 14 in., 1836, 210 gns.; *Carting Hay, Wimbledon Common*, 1828, 8 in. by 13 in., 175 gns.; *Waiting for the Ferry*, 7 in. by 11 in., 160 gns.; *Carting Hay*, 6 in. by 9 in., 1838, 210 gns.; and *On the Thames*, 9 in. by 13 in., 100 gns.; E. Duncan, *The North Berwick Life-boat going out to a vessel in distress*, 21 in. by 39 in., 1880, 320 gns.; and *An Approaching Gale*, vessels running for an anchorage, 30 in. by 26 in., 1878, 120 gns.; C. Fielding, *Ben More, Isle of Mull*, 11 in. by 16 in., 1847, 590 gns.; *View of the Upper Part of Loch Etive*, 24 in. by 36 in., 1847, 200 gns.; *View of Ben Venue from the Trossachs*, 8 in. by 12 in., 310 gns.; *Highland Loch Scene*, with cattle in the foreground, 7 in. by 11 in., 1843, 160 gns.; and *Burlington Pier*, with shipping, 11 in. by 15 in., 1856, 260 gns.; Birket Foster, *The Timber Waggon*, 30 in. by 26 in., 440 gns.; *The Fruiterer's Shop*, 16 in. by 23 in., 200 gns.; *Rouen Cathedral*, 9 in. by 7 in., 100 gns.; and *Feeding the Geese*, 5 in. by 8 in., 150 gns.; A. C. Gow, *After Waterloo: "Sauve qui peut!"* 15 in. by 21 in., 1890, 280 gns.; *A Suspicious Guest*, 13 in. by 18 in., 1871, 190 gns.—from the Cosier sale, 1887, 260 gns., and Sir F. Mappin sale, 1906, 190 gns.; *A Jacobite Meeting*, 17 in. by 30 in., 1876, 170 gns.; *The Siege described by an Eye-Witness*, 7 in. by 10 in., 1872, 125 gns.; *Cromwell at Dunbar*, 11 in. by 16 in., 1886, 155 gns.; and *Off Guard*, 12 in. by 8 in., 1870, 105 gns.; J. Holland, *View on the Grand Canal, Venice*, 12 in. by 19 in., 585 gns.—from the Birket Foster sale, 1894 (300 gns.); *On the Giudecca, Venice*, 12 in. by 20 in., 400 gns.; *Santa Mari della Salute, Venice*, 8 in. by 11 in., 130 gns.; and *The Rialto, Venice*,

12 in. by 21 in., 150 gns.—from the Birket Foster sale, 1894 (315 gns.); J. F. Lewis, *Lady Receiving Visitors in the Mandarah of a House in Cairo*, 29 in. by 41 in., 1873, 600 gns.; G. J. Pinwell, *Away from Town*, 35 in. by 25 in., 1871, 290 gns.; T. M. Richardson, *Ischia*, 24 in. by 39 in., 295 gns.; Briton Riviere, *Much Ado about Nothing*, 10 in. by 14 in., 130 gns.; Sir L. Alma-Tadema, *The Old, Old Story*, 8 in. by 18 in., 370 gns.; and *The Garland Seller*, 7 in. by 15 in., 235 gns.; R. Thorn-Waite, *Cowdray Castle, Sussex*, 26 in. by 40 in., 1883, 160 gns.; J. M. W. Turner, *Heidelberg, with Rainbow*, 13 in. by 20 in., signed circa 1840-5, engraved by J. A. Prior, 1846, 4,200 gns.—from the Gillott sale, 1872 (2,650 gns.); *Hastings*, 15 in. by 23 in., signed and dated 1818, engraved by R. Wallis, 1852, and by R. Miller, 1,600 gns.—from the C. S. Bale sale, 1881 (1,050 gns.); *Snowdrift in the Alpine Alps*, suggested by an incident on Mont Cenis on Turner's return from Rome, January 22nd, 1829 (exhibited at the R.A. in that year), 21 in. by 29 in., 520 gns.; *Orfordness*, 11 in. by 16 in., engraved by R. Brandard in 1827, 1,850 gns.—from the Knowles sale, 1877 (375 gns.); *Saltash*, 10 in. by 16 in., signed and dated 1825, engraved by W. R. Smith, 1821, 1,050 gns.—from the Knowles sale, 1865 (210 gns.), and the Leyland sale, 1872 (450 gns.); *Rye, Sussex*, 5 in. by 9 in., engraved by E. Goodall, 1824, 650 gns.—from the C. S. Bale sale, 1881 (340 gns.); and *Torbay, from Brixham*, 6 in. by 9 in., engraved by W. B. Cooke, 1821, 680 gns.—from the Sir W. W. Knighton sale, 1885 (190 gns.); F. Walker, *Marlow Ferry*, 11 in. by 18 in., etched by R. W. Macbeth, and exhibited at Paris, 1878, 2,700 gns.—from the F. Lehmann sale, 1892 (1,120 gns.); *The Street, Cookham*, 9 in. by 13 in., exhibited at the R.W.C. Society, 1866, etched by Birket Foster, 1,600 gns.—from the W. Leaf sale, 1875 (450 gns.), and the S. Addington sale, 1886 (860 gns.); and *The Fishmonger's Shop*, 14 in. by 22 in., etched by R. W. Macbeth and exhibited at Paris, 1878, 1,600 gns.—from the Lehmann sale, 1892 (600 gns.); P. De Wint, *View of the River Dart, Devonshire*, 22 in. by 35 in., 640 gns.; *Conningsbury Castle*, 21 in. by 32 in., 420 gns.; *Woody Stream*, with an old bridge, 13 in. by 18 in., 340 gns.; and *View near a Village*, with waggon, figures and sheep, 11 in. by 18 in., 100 gns.

The third day's sale extended from lot 279 to lot 432, and realised £37,714 19s. The first 59 lots were drawings by English artists, none of which approached three figures. The water-colour drawings of artists of continental schools included: B. J. Blommers, *The Milkmaid*, 18 in. by 14 in., 390 gns.; Rosa Bonheur, *A Pyrenean Shepherd and his Flock*, 21 in. by 30 in., 1887, 245 gns.; and J. L. Meissonier, *Off Guard*, 13 in. by 9 in., 1873, 510 gns. The pictures were: J. B. C. Corot, *River Scene*, with a peasant in a boat near a fallen tree, 17 in. by 23 in., 3,000 gns.; and L'Étang, *A Lake Scene*, with two peasants in the foreground, 15 in. by 26 in., 2,600 gns.; C. F. Daubigny, *On the Oise: Morning*, 17 in. by 32 in., 1872, 3,500 gns.; and *On the Oise: Evening*, on panel, 14 in. by 26 in., 1873, 2,900 gns.; L. Deutsch, *Reading the News outside an Arab Shop, Cairo*, on

panel, 23 in. by 17 in., 1885, 120 gns.; and *The Guard*, on panel, 25 in. by 18 in., 1893, 140 gns.; N. Diaz, *The Bathers*, 17 in. by 25 in., 2,950 gns.; *Woody Landscape*, with a peasant woman near a pool, 650 gns.; and *Forest Scene*, with a peasant woman gathering faggots, on panel, 13 in. by 11 in., 130 gns.; E. Fichel, *C'est à vous: Checkmated*, 11 in. by 8 in., 1871, 100 gns.; Edouard Frère, *La Bénédicité*, 25 in. by 32 in., 1875, 430 gns.; *La Bataille*, 24 in. by 31 in., 1872, 210 gns.; *La Glissade*, 24 in. by 31 in., 1872, 180 gns.; *Le Déjeuner*, 15 in. by 12 in., 1862, 270 gns.; *Going to Market: Winter*, 16 in. by 13 in., 1856, 150 gns.; *The Knitting Lesson*, 16 in. by 12 in., 1883, 230 gns.; *The Sewing Lesson*, 16 in. by 12 in., 1868, 230 gns.; and *The Young Student*, 14 in. by 10 in., 1880, 210 gns.; A. Haraloff, *Happy Moments*, 21 in. by 30 in., 125 gns.; H. Harpignies, *Matinée D'Automne*, 25 in. by 31 in., 1901, 1,600 gns.; K. Heffner, *Solitude*, 16 in. by 45 in., 350 gns.; Ch. Jacque, *Woody Pasture*, flock of sheep and two peasants, 16 in. by 26 in., 880 gns.; and *Watering the Flock*, 31 in. by 25 in., 1,250 gns.; Conrad Kiesel, *Pets*, 55 in. by 35 in., 1885, 120 gns.; and *The Model*, 38 in. by 25 in., 110 gns.; L. L'Hermitte, *The Gleaners*, 27 in. by 42 in., 1889, 1,250 gns.; and *The Gleaners: Evening*, 38 in. by 30 in., 1891, 2,500 gns.; E. Van Marcke, *Returning from Pasture*, 28 in. by 23 in., 1,150 gns.; C. Rodeck, *Sunlight in the Wood*, 29 in. by 46 in., 270 gns.; Jeanne Rongier, *The Ambush*, 28 in. by 36 in., 190 gns.; C. Seiler, *The Etcher*, on panel, 9 in. by 7 in., 1892, 125 gns.; C. Troyon, *In the Woods at Meudon, above Sèvres*, 28 in. by 40 in., 480 gns.; and *The Ferry*, 23 in. by 19 in., 3,100 gns.; and Géza Vastagh, *The Monarch of the Forest*, 38 in. by 31 in., 1891, 100 gns.

THE first portion of the extensive library of the late Mr. Edward James Stanley, of Bridgwater, to which



reference was made in this column last month, occupied Messrs. Sotheby during the last days of May and realised rather more than £1,700. As a rule individual prices were not high, the books being useful and instructive—in other words, intrinsically valuable—rather than costly, and for our purpose there is little to chronicle. Attention may be directed to a very fine set, on large paper, of *Bell's British Theatre*, 34 vols., 18mo, 1791-7, which realised £16 5s. (mor. ex.), and also to the following works:—Clutterbuck's *History of Hertfordshire*, 3 vols., folio, 1815-27, large paper, £15 15s. (mor. ex.); a fine copy of *Congreve's Works*, printed by Baskerville, in 3 vols., 1761, £8 15s. (mor.); Cox's *Historical Tour in Monmouthshire*, one of 60 copies on royal paper, 2 vols., 4to, 1801, £12 15s. (mor., by Staggemeier); Foxe's *Acts and Monuments*, 3 vols., 1684, folio, £6 (mor. ex.); Houbraken's *Heads of*

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Illustrious Persons, on large paper, 1756, folio, £15 15s. (mor. ex.); Manning & Bray's *History of Surrey*, on large paper, 3 vols., royal folio, 1804-14, £16 5s. (mor. ex.); Müller's *Description de toutes les nations de l'Empire de Russie*, printed at St. Petersburg in 3 vols., 4to, 1776, £15 (mor. ex.); Rawstorne's *Gamonia*, first ed., with the errata slip and 15 col. plates, 1837, 8vo, £9 (mor.); a fine set of *Statutes of the Realm* in 12 vols., royal folio, 1810-28, £31 (mor. ex.); Williamson's *Oriental Field Sports*, 1807, folio, £12 (half russ., front torn); and some sets of books, of which the following were the most important: Ruskin's *Seven Lamps*, 1849, and *Stones of Venice*, 3 vols., 1851-53, all four volumes in mor. by Rivière, £19 5s.; Froude's *Short Studies*, 4 vols., 1868, *History of England*, 12 vols., 1870-75, and eight other works by the same author in 12 vols., £21 (cf. ex., uniform); Gardiner's *History of England*, 2 vols., 1875, *The Fall of the Monarchy of Charles I.*, 2 vols., 1882, and the *History of the Great Civil War*, 3 vols., 1886, all seven volumes, with three others, in half mor., gilt, £21 10s.

Messrs. Sotheby's sale of the 1st of June was of a miscellaneous character, but of considerable importance, as their miscellaneous sales often are, the 329 lots in the catalogue realising £610, of which amount £120 was paid for a copy of the first printed Bible of the Hebrew Text, in 3 vols. (the first on vellum), 1482-85, folio, mor. ex., uniform. Only a very few copies of this work are known, and a short description of it may be useful hereafter. The first volume bears the imprint "Bononiæ, per Abraham Ben Chaiim, 1482," and is quoted as *Pentateuchus Hebraicè cum Punctis et cum Paraphrasi Chaldaica et Commentario Rabbi Salomonis Prioeres* (Joshua, Judges, Samuel, and Kings), and the *Prophetae Posteriores* (Isaiah, Jeremiah, Ezekiel, and the twelve minor prophets), and have the imprint Soncini, 1485 and n.d. (but also 1485). At the "Lake-lands" sale in 1891, copies of the two latter volumes sold for £10 10s. They were bound in calf and of a very ordinary character so far as quality was concerned. Other works which were actively competed for at this June sale comprised Max Muller's *Sacred Books of the East*, vols. 1 to 49, 1879-94, 8vo, £15 (orig. cl.); Picart's *Cérémonies et Coutumes Religieuses*, orig. ed., with the supplement, 1723-43, folio, £14 10s. (old mor. by Padeloup); Girtin's *Picturesque Views of Paris*, 1803, atlas folio, £14 10s.; the editio princeps of the *Historia of Dion Cassius*, printed by Stephanus at Paris in 1548, £10 5s. (orig. oak bds., covered with mor. and clasped); and the treatise *De Romanis Piscibus*, taken from a collected edition of the "Opera" of Paulus Jovius, printed at Basle without date (but 1578?). This fragment, which was bound in green mor. by Clarke and Bedford, realised £11, as it had been annotated in nearly every margin by Thomas Gray, the poet of the country churchyard.

On the 2nd, 3rd, and 4th of June a most important and valuable collection of books and manuscripts was dispersed, also at Sotheby's, as much as £9,500 being

realised for the comparatively small number of 820 lots. To this large sum the third day's sale contributed nearly £7,300, the attraction consisting mainly, though not entirely, of a number of manuscripts of historic interest, chief among which were six quarto vols. entitled *Thraliana*, in the handwriting of Mrs. Thrale. *Thraliana*, a sort of diary begun at the suggestion of Dr. Johnson, and carried on to the death of Mrs. Thrale's second husband in 1809, was sold for the large sum of £2,050. Several other manuscripts in the autograph of Mrs. Thrale must also be recorded, e.g., *Anecdotes of the late Samuel Johnson, LL.D.*, on 200 pages folio, £154; a *Welch Journal*, recording a journey through Wales with Dr. Johnson and her eldest daughter Queeny, 97 pages, 4to, £32; *The Children's Book*, a domestic journal respecting her children, 186 pages, 8vo, £44; and 41 letters from Dr. Johnson addressed to herself, thirteen of them apparently unpublished, £270. On the other hand, her *New Common-place Book*, on 280 folio pages, realised no more than £13 10s.—an undoubted bargain. Of more interest, perhaps, than any of these was the small 4to volume of plays which had at one time belonged to Charles I. It had his autograph initials "C.R." in monogram on two blank leaves at the end, and on a fly-leaf in front the king had written a list of the contents of the volume. Another, but a contemporary hand, had testified as follows: "With this booke the late king past the terryble lonely hours in his doleful restraint in Carisbrooke Castle in the Isle of Wight, making that catalogue as above with his own hand." It is not surprising that this relic, so intimately bound up with the history of the last days of a troubled reign, should have changed hands at the large sum of £510.

We are compelled to pass a number of illuminated *Horæ*, and a finely decorated *Psalterium*, the property of the executors of Mr. Jerdone Braikenridge, since manuscripts of the kind cannot be adequately described without giving a descriptive list of the miniatures, borders and initials which constitute their chief attraction. It is only possible to say that the highest price realised was £460 for a richly illuminated Book of Hours of the fifteenth century. From a Latin note on the reverse of folio 183, it seems to have been completed in March, 1442, doubtless after years of anxious labour. More tractable because more easily described is the marriage covenant between Edward Phillips and Anne, daughter of John Milton, described as "Citizen and Scrivener, of London." This large parchment document, which realised £322, contained the signature of "John Milton, Junior," the future poet being fifteen years of age at the time. Other manuscripts comprised a number of detached poems by Burns, on eleven quarto pages, among them ten stanzas of six lines each "On the late Captain Grose's Peregrinations through Scotland," £170, twelve stanzas from Goethe entitled "The King of Thule," and "Mephistopheles' song from Faust," in the handwriting of Thackeray, £27; two proof pages of *Pendennis*, with corrections and additions, by Thackeray, £30; two autograph MSS. of Captain Cook and a number of other relics connected with the great circumnavigator,

£214; and the original manuscript of Sir Lewis Morris's *Epic of Hades*, on about 177 quarto pages, no more than £15 10s.

Among the printed books was a reasonably good copy (wanting the title) of *Le Mirouer de la Redemption*, printed at Lyons by Mathieu Husz in 1483, £64; Milton's *Lycidas*, 1638; *Poems*, 1645; two copies of *Paradise Lost*, 1667 (first and second titles according to Lowndes, and second and first according to Masson); and *Paradise Regained*, 1671, all five volumes uniformly bound in fine style by Riviere & Son, £515; George Scot's *Model of the Government of the Province of East New Jersey, in America*, 1685, 8vo, £120 (original calf); a copy of *Shakespeare's Second Folio*, 1632, £137 (mor. ex., title slightly repaired, 13 ins. by 9½ ins.); a generally sound copy of the *Fourth Folio*, 1685 (orig. cf., 14¼ ins. by 9½ ins.), £52; the Kelmscott "Chaucer" in the orig. bds., as issued, £45; Tennyson's *Poems, chiefly Lyrical*, 1830, small 8vo, £18 (calf); *Morte d'Arthur, Dora, and other Idyls*, a "Trial" book, 1842, £20 (mor. ex.); *Enoch Arden*, 1864, with 14 corrections in the handwriting of the author, £14; *The Window*, presentation copy, 1867, 4to, £49 (limp mor.); and *The Last Tournament*, also a "Trial" book, 1871, 8vo, £18 (mor. ex.); Swift's *Gulliver's Travels*, the first issue of the first edition, i.e., each part paged separately and the inscription under the Portrait, 2 vols. bound together in mor. ex., 1726, £52; Barclay's *The Lost Lady*, 1638, folio, £40 (calf, only two other copies known), Vaughan's *Silex Scintillans*, 1650, the first issue of the first edition, before the alteration made in the poem of "Isaac's Marriage," 1650, £30 (orig. sheep); the same author's *Olor Iscanus*, 1651, with the leaf of Errata £17 (orig. sheep); Drayton's *England's Heroicall Epistles*, 1600, 8vo, £50 (orig. vellum); Quarles's *Emblems*, 1635, the earliest issue before the Latin verses at the end, £34 (orig. black mor.); Edward Williams's *Virginia*, the second edition with the "Discovery of Silkworms," 1650, 4to, £12 15s. (mor. ex., six leaves mended); Creuxius's *Historia Canadensis*, 1664, 4to, £14 5s. (vellum, the large plate mounted and defective); Blake's *Illustrations of the Book of Job*, a set of proofs of the title and the 21 plates, 1825-26, £10 10s.; Drayton's *Poems, Lyrick and Pastorall*, 1605, 8vo, £30 (mor., headlines cut); Markham's *Second and Last Parts of the first Book of the English Arcadia*, 1613, 4to, only one other copy known (Huth Library), £14 (unbound); Barclay's *Stultifera Navis*, 1570, folio, £13 10s. (some leaves stained and wormed, old calf); a fine copy of the *Pilgrim's Progress*, 12mo, 1685, £20 (orig. calf, nearly uncut); *Arden of Faversham*, the third 4to edition of 1633, £18 10s. (unbound); and the first 517 numbers of the *London Gazette*, November 7th, 1665, to October 11th, 1670, £15 10s. (old calf). The early numbers of this Government Journal are very rare. It was originally called "The Oxford Gazette," the court being at Oxford during the publication of the first 23 numbers, on account of the Great Plague of London.

Messrs. Hodgson's sale of the 4th and 5th of June realised rather more than £1,370 for the 666 lots in the

catalogue. Though of a good general all round character, it was noticeable chiefly for a characteristic specimen of binding by Roger Payne, with his bill annexed. From this it appeared that he expressed the hope that the price (18s.) would not only be found reasonable, but cheap. That it certainly was, if present day valuations of this binder's work are to be taken as any criterion, for the specimen in question realised £57. It was in light green morocco, decorated with a vine wreath design, with stamps of ostrich feathers in the centre. Other good prices realised at this sale were as follows:—Boccaccio's *Le Décameron*, on large paper, Londres (Paris), 1757-61, 5 vols., 8vo, £51 (contemp. French mor.); Le Sage's *Histoire de Gil Blas*, on large vellum paper with unlettered proofs, 4 vols., royal 8vo, 1795 (old mor.); Curtis's *Botanical Magazine*, new series, vols. 1 to 17, being vols. 54 to 70 of the whole work, 1827-44 £20 (boards), Newhouse's *The Roadster's Album*, a very scarce work published by Fores in 1845, with title and 16 coloured plates, £46 (orig. cl.); *The Alpine Club Journal*, from the commencement in 1863 to 1906, with index to vols. 1 to 15, together 23 vols., £20 (orig. cl.); and Parkinson's *Paradisi in Sole*, 1629, folio, £15 (old calf); a copy of the first edition of Florio's translation of *Montaigne's Essays*, 1603, realised no more than £14, but the lists of errata were missing and some of the head-lines shaved. This reminds us that on May 7th last Messrs. Hodgson sold a somewhat imperfect copy of Sir John Suckling's *Fragmenta Aurea*, 1646, for £18. A leaf of the *Poems* was missing, and a few leaves were soiled and others defective.

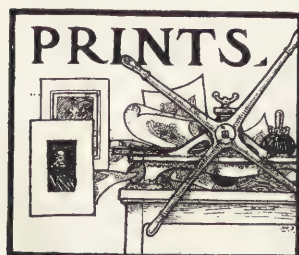
This brings us to a miscellaneous sale held by Messrs. Christie, Manson & Woods on June 11th and to Messrs. Sotheby's sale of the following day, the latter being the more important. For our purpose these sales may be dealt with together, there being comparatively little to notice. The English edition of the *Memoirs of Casanova*, privately printed in 1894, 12 vols., 8vo, now stands at £14 (parchment, uncut), and the English edition of the *Louvre Gallery*, of which only 25 copies were issued, 2 vols. in 4, 1889-1900, at £42 (half mor. ex.). Milton's *Paradise Regained*, 1671, a tall copy measuring 6½ ins. by 4½ ins., realised £46 (orig. calf); Smith's *Catalogue Raisonné*, 9 vols., 1829-42, £18 (orig. cl.); a complete set of 27 vols. forming the *Catalogue of the Birds in the British Museum*, by Sharpe and others, 1874-98, £34 (orig. cl.); *The Ibis*, with indexes, 50 vols., 1859-1906, £70 (half mor.); *Proceedings of the Zoological Society of London*, with indexes, 90 vols., 1830-1905, £46 (cl. and half mor.); Gray's *Genera of Birds*, 3 vols., 1849, £15 (half mor.); Dresser's *Birds of Europe*, with the supplement and index, 9 vols., 1871-81, £46 (half mor.); and the two series of Wolf's *Zoological Sketches*, with 100 col. pl., 1861-67, large folio, £13 10s. (mor. ex.). It is not necessary to do more than refer to the sale of Sir Thomas Phillipps's manuscripts and autograph letters which occupied Messrs. Sotheby for four days, commencing on June 15th. This was the thirteenth of the sales, which have been held at intervals since 1886, and

In the Sale Room

it is understood that others are yet to come. So far this extraordinary collection of manuscripts has realised rather more than £45,000.

We referred to the sale of the first portion of Mr. E. J. Stanley's library at the commencement of this article, and it is necessary to chronicle the sale of the second instalment, which took place at Sotheby's on June 22nd and four following days, as apart altogether from its very extensive character, a number of rare and important specimens of bookbinding realised substantial, if not very high, prices. There was, for example, *l'Aveugle par Amour* by Fanny de Beauharnais, Amsterdam, 1781, small 8vo, from the library of Napoleon I., the sides stamped all over with the golden bees. This specimen realised £21, while a very fine and well-preserved specimen of Boyet's binding sold for £86. Other prices realised were shortly as follows:—*Il Decamerone*, 5 vols., 1757, 8vo, £45 (Derome); a work on the *Religions of the Order of St. Benet*, 1663, 8vo, £40 (Arms of Catherine of Braganza); Corneille's *Le Théâtre*, 12 vols., 1764, 8vo, £42 (Derome); De Foe's *La Vie et les Aventures de Robinson Crusoe*, 3 vols., 1800, 8vo, £23 (Arms of the Duchesse de Berri); *The Chronicon of Eusebius*, 1518, small 4to, £48 (Arms of Catherine of Arragon); Florian's *Théâtre Italien*, 2 vols., 1784, 12mo, £30 (Arms of Marie Antoinette); *Le Théâtre de la Foire*, 10 vols., 1722-34, 12mo, £25 10s. (Derome, Arms of Louis XV.); *Luther's Opera Omnia*, 7 vols., 1552-62, folio, £16 (Arms of Colbert—the adder on a shield); *Massillon's Œuvres Complètes*, 13 vols., 1821, 8vo, £20 10s. (Arms of the Duchesse de Berri); Perrault's *Les Hommes Illustres*, 2 vols., 1696-1700, folio, £40 (Derome); *Proprium Sanctorum ad usum Vaticanæ*, 1773, 8vo, £40 (Arms of the Cardinal of York); and *The Nova Statuta*, from 1 Ed. III. to 12 Hen. VII., printed by Pynson in folio, 1497, £61 (imperfect, old Tudor binding, with roses and fleurs-de-lys). Most of the high prices realised at this sale were influenced mainly and in some instances almost entirely by the character of the bindings, numerous excellent coloured facsimiles of which were bound up with the catalogue. The total amount realised for 1,503 lots was £4,317 and some few shillings.

ONLY one notable sale of engravings was held in London during June, that being the dispersal at Christie's



on the 1st, in which

were included a fine collection of etchings by Alex. H. Haig, the property of Mr. Alfred Trapnell, the well-known collector of Oriental porcelain, and a miscellaneous collection of 18th century prints and

modern engravings from various sources. The Haig etchings, of which there were over one hundred, sold well, some of the rarer items arousing

keen bidding. *The Vesper Bell*, for instance, made £65 2s.; £47 5s. was given for *Burgos Cathedral, Interior*; and *A Quiet Hour* realised £42.

Of the 18th century prints the chief was a first state of Valentine Green's famous mezzotint of the *Duchess of Devonshire*, after Reynolds, which, however, only realised £168, nearly £100 less than was paid for a similar state five years ago. A fine first state of C. Turner's *Le Baiser Envoyé*, with the lower line of the inscription cut as usual, made £131 5s.; and *A St. James's Beauty* and *A St. Giles's Beauty*, by Bartolozzi, after Benwell, both in colours and with untrimmed margins, together went for £120 15s.

It is an interesting fact regarding the Turner print that only two impressions are known with the inscription space uncut, and it is believed that there was some special reason for this mutilation.

THE sale of the old Chinese and Sèvres porcelain from the collection of the Earl of Lauderdale, removed from

**Furniture,
China, and
Silver**

Thirlestane Castle, Lauder, Berwickshire, at Christie's, on the 2nd, proved to be of considerable importance, nearly £10,000 being realised. Much of the Oriental

porcelain was of excellent quality, and the prices obtained were generally good. One of the first lots of importance was a Kang-He famille-verte oviform vase and cover, enamelled with birds and flowers, for which £304 10s. was given. Two other Kang-He lots, a pair of famille-verte vases and covers with stippled green ground, and a cylindrical vase with coral coloured ground, went for £420 and £273 respectively. Several Kien-Lung pieces then followed, a pair of famille-rose vases going for £120 15s.; a tall oviform pair with mazarin-blue ground went for £131 15s.; and a cistern with a similar ground, marbled with gold and elaborately enamelled, realised £388 10s. There was also sold a number of Oriental pieces with old French ormolu mounts, amongst them being a pair of Ming ewers entirely enamelled with foliage, with Louis XV. mounts in the manner of Caffieri, which realised £273; an old Chinese celadon Ming vase with similar mounts, which sold for 100 gns.; and a pair of Kang-He pear-shaped bottles with bright coral-coloured ground, for which £157 10s. was given.

The Sèvres porcelain but for one or two lots was not especially notable, though a high price was obtained for a charming pair of vases and covers. These vases, with fine gros-blue ground, each painted with Cupids in a landscape, and with river scenes on the reverse, realised the notable figure of £3,780. A pair of Vincennes cups and saucers of rare design, formed as petals of flowers, which made £189, must also be recorded, as too must two cabarets, one by Tandart, 1776, £120 15s., and the other by Noel, with gilding by Grison, 1775, £110 5s.

Finally, mention must be made of a colossal Dresden dinner service painted with fruit and flowers, consisting of no less than 414 pieces, which sold for £651.

An interesting, though not particularly valuable, collection of European Arms and Armour of the 15th, 16th,

and 17th centuries, the property of the late Mr. Joseph Grego and others, formed a refreshing change to the periodical sales of china and furniture at Christie's on the 3rd and 4th of June. The most notable items appeared on the first day, the chief lot being a cap-à-pie suit of armour of the middle of the 16th century, formerly in the possession of the Walrond family, which realised £273. Another cap-à-pie suit from an old house at Chertsey, in Surrey, made £157 10s.; a fine late 15th century archer's shield went for £65 2s.; and a German early 16th century cap-à-pie suit, with two halberds and a tilting lance, realised £273.

A collection of china and satinwood and other furniture of no very notable import occupied Christie's rooms on the 11th, no lot attaining three figures. In fact, it was a day for the smaller dealers, the chief piece being a Ming famille-verte teapot and cover, which made £86 2s.

Rather more important was the sale of objects of vertu on the 16th, though here again high prices were the exception. A charming miniature of Princess Lichtenstein by the German miniaturist, Füger, proved to be the *clou* of the sale, the price being run up to £336. A pretty repeating watch by J. Vulliamy, with a cipher G.R. crowned in diamonds on the back, made £112; and two snuff-boxes, one a Louis Seize box set with a miniature of the Princess de Lamballe, made £135, and the other, an oblong gold box enamelled white, painted with a sportsman and lady, realised £105. On the following day an interesting and important sale of old English silver plate was announced; but at the last moment the dispersal was robbed of its chief features by the withdrawal of over half the lots catalogued. As a consequence, nothing more notable was sold than a pair of Irish trencher salts by J. Cuthbert, jun., Dublin, 1715, 4 ozs. 1 dwt., which fell at 115s. an ounce.

The sale of china and furniture on the 18th was of mediocre interest, prices throughout the sale being low, only two lots attaining three figures. These lots consisted of a pair of Chippendale gilt-wood mirrors of architectural design, with decorations in the Chinese style, which made £110 5s., and a set of twenty-two mahogany chairs with carved shield-shaped backs, which realised £101 17s.

A DISPERSAL of coins and medals of considerable interest occupied Messrs. Glendining & Co.'s rooms on

June 17th and 18th, many of the items being the property of Mr. G. C. Croft, of Park Lane. The sale opened with an

extensive series of Military and Naval General Service medals, amongst which must be recorded a Peninsular medal with thirteen bars, awarded to a Private of the 45th Foot, which made £25 10s.; two others, with ten and nine bars, went for £7 15s. and £7 10s. respectively; a medal with the rare bar for Chateauguay sold for £6 10s.; and one with the Chrystler's Farm bar realised £8. Of considerable interest, too, were some of the Indian medals, one for the Defence of Jellalabad going for £12; another for the Defence of Kelat-I-Ghilzie selling for £8; and £6 10s. securing a Candahar 1842 medal. Finally, there must be recorded a Waterloo medal awarded to a Private, 95th Foot, which made £5 10s. With the exception of the 27th Regiment, this is the most difficult of all Waterloo medals to obtain.

On the second day some important coins were sold, including a rare Beeston Castle siege piece shilling, £10 5s.; a Mary Stuart, Scottish Lion, £3 3s.; a Charles I. Shrewsbury half-pound, £3 5s.; and a Cromwell Broad in fine state, £4 15s.

Some notable medals were also sold, amongst them being a Kelat-I-Ghilzie medal, £11 10s., and two Naval General Service medals, one with Seahorse with Badere Zaffere bar, £13 10s., and the other with bar, Rosario, 27th March, 1812, £15 10s. The latter is extremely rare, only six being issued.

A pair of interesting Regimental colours of the 5th Regiment, British Legion, under Sir G. De Lacy Evans, were also sold, realising £20 10s.

At the same rooms earlier in the month, a violin, by the French maker, Vuillaume, realised £56; and another, by Sebastian Klotz, sold for £24.

The sale of the collection of medals formed by Captain St. Leger Glyn at Sotheby's on June 19th was of considerable importance, just short of £700 being obtained. The *clou* of the sale was a Field Officer's gold medal for Talavera, in brilliant condition, which sold for £51.

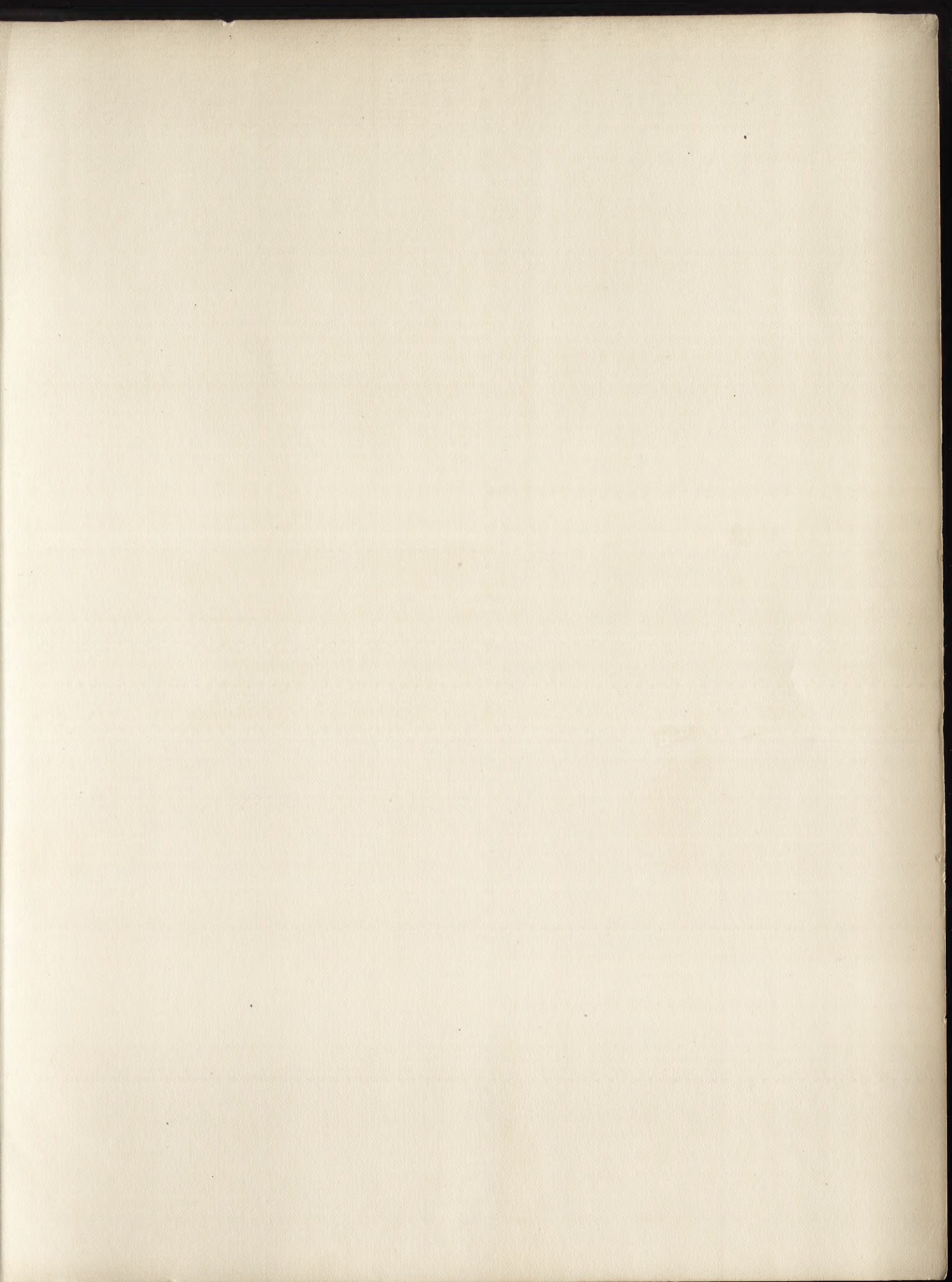














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